THEORETICAL AND PRACTICAL ESSAY ON THE BOEHM FLUTE
By John Clinton. London: R. Cocks & Co.

Instruction booklet for performing on the Boehm flute. Pierce Butler's copy with his signature.

SECOND EDITION.

A THEORETICAL & PRACTICAL ESSAY,

ON THE

Boehm Flute,

(as Manufactured by Messrs. Rudall & Rose.)

Intended for those who have a

PREVIOUS KNOWLEDGE OF THE OLD FLUTE,

Written & Dedicated

TO THE

Amateur,

By

JOHN CLINTON,

(PROFESSOR OF THE FLUTE AT THE ROYAL ACADEMY OF MUSIC.)

Ent. Sta. Hall — *Price 10s 6d.*

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MUSIC SELLERS (BY AUTHORITY) TO HER MOST GRACIOUS MAJESTY

QUEEN VICTORIA I.

Where may be had by the above Author

ELEMENTARY INSTRUCTIONS FOR THE BOEHM FLUTE, INTENDED FOR BEGINNERS

DEDICATION

TO

THEOBALD BOEHM, ESQ.

(Of Munich.)

My Dear Sir,

When, in after ages, the future historian of the Flute, in tracing its progress from infancy to maturity, shall enumerate those whose talents and exertions have successfully contributed to its perfect development, your name will stand conspicuously prominent in the list. He will point, with peculiar satisfaction, to your achievements, and this our day will be characterised by him as the commencement of a new era in the history of the instrument. And when he shall contrast the capabilities of the Flute, in his time, with the recorded imperfections of that of former generations, the name of *Boehm* will be transmitted in grateful remembrance to posterity, as the originator of the wondrous and triumphant change.

To whom, then, can I, with equal propriety, dedicate a work, the object of which is, to introduce to English Flute Players, this monument of your genius, already so fully appreciated by the great body of Continental Professors and Amateurs?

Wishing you many years of health and happiness, in the enjoyment of that fame which is so justly your due,

I have the honor to subscribe myself,

Your very obedient and faithful servant,

J. CLINTON.

London, May 1843.

PREFACE TO THE SECOND EDITION.

PERHAPS there is no undertaking more difficult of accomplishment than that of bringing about a radical change in the principle of any art or science; but my own thorough conviction of the truth of Boehm's system, induced me to entertain a hope, that, when the nature and advantages of that system should be fully explained, the public would not be reluctant to acknowledge its merits.

It is a source of pride and pleasure to me, to find that, so far from my hope being disappointed, it has been realized to the fullest extent; and the success which has hitherto attended my efforts, yields me the gratifying assurance of having now established the new system upon such a solid foundation, as will, ere long, ensure its general adoption.

Since my Essay was published, I have been constantly employed in teaching the Boehm Flute; and, in every instance, I have rigidly adhered to the gradus and contents of this work, and with the most satisfactory results.

It is therefore with the utmost confidence I venture to assure performers on the old flute, that the contents of the following pages will enable them to obtain a speedy and certain mastery over the Boehm Flute, and that the longer the instrument is played upon, the more will the practiser be pleased with it. I may with truth declare that the testimony to the merits of the Boehm Flute, which I have received from all quarters, has been uniformly of the highest and most flattering character. With these few observations, and with increasing confidence, I now submit this edition of my Essay to the Flute-playing Public.

J. CLINTON.

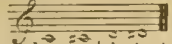
14, Greek Street,
Soho Square.

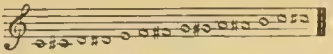
A THEORETICAL AND PRACTICAL ESSAY ON THE BOEHM FLUTE.

BY JOHN CLINTON.

The Flute, one of the most ancient of musical Instruments, had, for Centuries, but one key; and many of the present generation remember the gradual addition of the others, which, although a great improvement, met with much opposition at first; arising partly from a doubt of any advantage being gained, and partly from prejudice, or a fear to encounter the trouble of acquiring their use; their utility however was so manifest, in as much as the semitones were rendered better in tune, and greater scope was afforded for the execution of brilliant passages, that their superiority was ultimately acknowledged, and they were generally adopted.
The Flute has since however undergone various alterations, such as the holes being enlarged, to increase the power of tone, and to render the Harmonic fingerings more available. The size, form, and situation of the keys, have also been altered, to accommodate the size of the Performers hands, and duplicate keys on various plans have been added; but the only alteration that could render the Instrument perfect, appears to have been neglected, although it has been a subject of speculation and attempt for many years, viz, in respect of the situation and size of the holes, which is the basis of Intonation.

Previous to the following critical examination of the *old* flute, it may not be superfluous to remind the reader, of the well known fact, that, the larger the hole, and the nearer it approaches to the top (or Embouchure) the sharper the note is rendered, and vice versa.

The three lowest holes, that is, the holes covered by the two C keys, and the D♯ key are nearly the same size, and almost at equal distances, consequently the following notes are tolerably correct  The fourth hole, which when open gives E♮, is nearly double the distance from the 3d hole in proportion to the others, and considerably smaller; the result is, E♮ is *much too sharp*, because the hole is *too high*, and *extremely weak*, because the hole is *too small*. On the old system, there is no remedy for this defect, as if the hole were put in its proper situation, the finger could not reach it; and if it were made as large as the others, it would be *still sharper*, and yield F♮.

We will now take the primitive notes, which are as follow 

The above semitones, are (in the system of equal temperament, as in a well tuned Piano forte) nearly at equal distances apart; it necessarily follows, that to produce them upon any Instrument, a just equality must be observed. If they were produced by 14 Organ Pipes, each pipe would gradually, and in equal proportion, decrease in length and diameter; to produce them upon a string of the Guitar, each Fret, would be arranged in proportionate gradations; if played upon one string of a Violin, a similar equality would be observed in the movement of the fingers; and to render them perfect on the Flute, a corresponding equality must be observed in the arrangement of the holes; thus, they should gradually and in equal proportion, decrease a little in size and distance, as they approach the widest, or top part; but the basis of the arrangement should be, *equality in size and distance*.

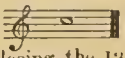
---

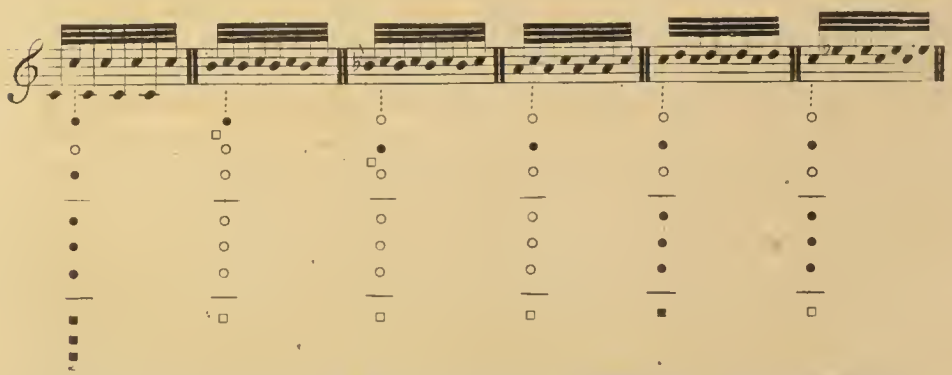
* In speaking of the holes, it is to be understood, that those covered by the keys are included (except the duplicate key for F♯) the number is reckoned from the lowest key upwards.

† It is scarcely necessary to observe, that the Second and third Octaves of the Flute, are merely Harmonics of the [illegible]

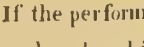
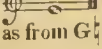
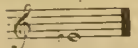
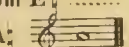
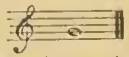
A reference to the old flute, will be sufficient to prove, how much this natural law has been violated; all the holes, whether for the fingers, *or keys*, being of different sizes, and placed at unequal distances, and the upper holes larger, than some of the holes lower down.

I will now point out some of the defects in the machinery, commonly known by the name of "the keys." It being found impossible to pass to F♯ (in a slur) from any note which required the third finger on the hole below it, a second key has been applied, called the long F♯ key, and that certainly removed the obstacle, although its use demanded much practice, and gave an extra office to the fourth finger of the left hand, already no more than sufficiently strong to manage the G♯ key; but this did not provide for passages like the following:

Let us now take the following note  The *natural* fingering for this note, is by opening the 12th hole (at the same time closing the 13th) but as that is done by the first finger of the right hand acting upon the key, called the shake key, it is rendered unavailable for general purposes. We are therefore compelled to adopt a *false* fingering, thus ○ ● ○ | ● ● ● | □ which is little better than the fingering of the one keyed Flute for B♭, thus ● ○ ● | ○ ○ ○ | □ or F♯, thus ● ● ● | ● ○ ● | □ besides which, it undergoes constant alteration, as seen in the following passages, if played rapidly and legato.



Each of the notes produced by the above fingerings, is different in *pitch*, *strength*, *and quality* of tone, and they would be intolerable if sounded together; it must therefore be evident, that some, at least, can not be true when used separately.

There are many other notes in a similar predicament, too well known to require further comment. The unreflecting may meet these incontrovertible assertions, by saying, that the performer should "*blow* the notes *in tune*;" now although I conceive this would be an acknowledgement, that the old flute is in itself, as an Instrument, *out of tune*, and consequently requires reformation, let us for a moment consider this point a little further. If the performer possess an acute Ear, and flexibility of Lip, the notes may, *after long practice*, be played in tune, but the unnatural distribution of the holes, causes the notes, if sounded in tune, to be still imperfect in quality, somewhat like the notes on a false string of a Violin. Assuming, then, that talent and perseverence, could render the notes perfect as regards tune, there is yet another difficulty. If the Player use precisely the same force of breath, he cannot then render the notes equal in *strength*; that is, as full a tone cannot be produced from C♮  when fingered thus ○ ● ○ | ● ● ● | □ or thus ○ ● ○ | ○ ○ ○ | □ as when fingered thus ●‿ ○ ○ | ○ ○ ○ | □ or thus ● ○ ● | ● ● ● | ■ ■ ■ nor can as full a tone be produced from E♮ .....  as from E♭  neither can as full a tone be produced from A♮  as from G♮ 

In short, the situation and size of the holes, render it impossible to have any two notes exactly alike in strength or quality of tone; or, as the French say, "there are not two notes upon the old Flute, which appear to belong to the same family."* We have now offered to us, a Flute, invented by Boehm (of Munich) Manufactured by Messrs Rudall & Rose, which is in accordance with the principles of acoustics, having the size and situation of the holes arranged in their natural order. This demanded a new system of machinery, in lieu of the former keys, and by which system, each finger is enabled to act simultaneously upon two or more holes, and whereby we obtain "Perfection of Tune" "Increase of Power" "Superior quality of Tone" "Greater susceptibility of sweetness" "Equal strength upon every note" "A very considerable increase of facility in producing all the sounds" Much less extension of the Fingers, and perfect control over all the keys &c. &c. I am well aware how reluctant some persons will be to acknowledge, or if not to acknowledge, to adopt, these improvements; because many years of habit, often reconciles us to imperfections, and create an unwillingness to depart from them, although we may be fully sensible of their existence; besides which, there is frequently a spirited (shall I add too, an interested?) opposition to all great inventions, especially where they are likely to supplant any established system, they are looked upon as mere innovations, infringing upon vested rights; I would therefore venture to suggest the propriety of a dispassionate consideration, whether or not, the improvement when tested, does not offer more than an equivalent, for the small portion of trouble its adoption and use will occasion.

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* Vide the report made, from the result of a critical examination of the old and new Flutes, at the Royal Academy of Music, in Paris, by Messrs Cherubini, Paer, Auber, Halevey, Caraffa, &c. &c.

† In using "Perfection of Tune," I must be understood to imply, as far as a *wind* Instrument can be made perfect.

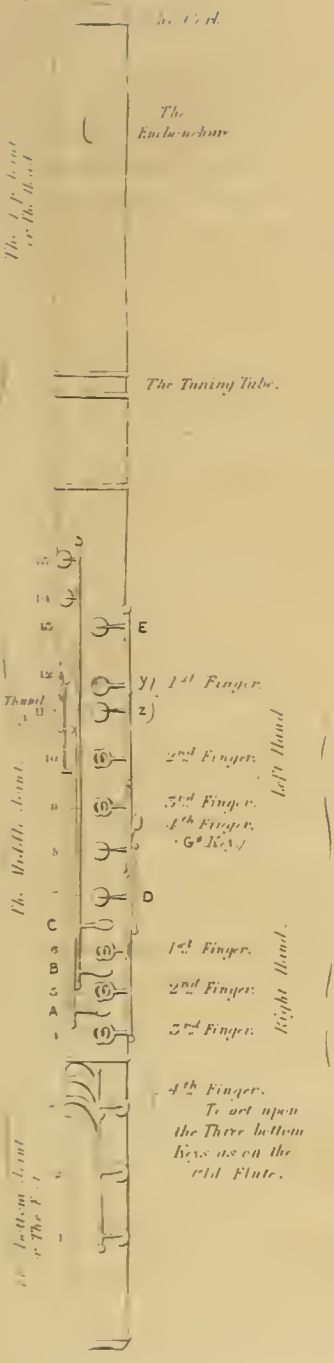
If it were possible for any Flautist, to have the perfections of Boehm's system, applied to the Flute he has been accustomed to play upon, without causing any change of fingering, he would be astonished and delighted, because he would as if by magic, find himself possessed of a full, rich, and mellow tone, with facility of producing it, and every note alike in strength and quality, in addition to the Instrument being rendered perfectly in tune, and affording the means of executing with facility, passages which under the old system, would, by reason of its imperfections, be most difficult: it may therefore be reasonably supposed, that no consideration would induce him to relinquish those advantages, and, by a parity of reasoning, that no *prejudice* should prevent their acquirement. As the appearance and structure of the new Flute, might induce many to imagine, that it requires a totally different system of fingering, and that its adoption would involve the trouble of recommencing, I have, in order to remove this erroneous impression, composed the first Six exercises in this work, so that they *must* be *fingered precisely as on the old Flute;* the altered fingerings I have introduced gradually, so that with a moderate share of Industry and Patience, a perfect controul over the new flute, may be obtained in a short space of time.

Those who have already adopted it, feel its superiority in a much greater degree than would be experienced in playing upon an Eight keyed Flute, after an Instrument with but one key, because the addition of keys only *improved*, but the system of Boehm *perfects* the Instrument. I myself practised upon the old Flute, from Boyhood, yet when I became acquainted with Boehm's system, I was so struck with its advantages, that I eagerly adopted it; and as I am neither the Inventor nor Maker of the new Flute, I trust I shall not be considered as actuated by any selfish motive, in recommending its trial, which I feel persuaded will lead to its adoption as eagerly by others. As a sincere lover of the Art of which I am a Professor, I conceive it to be a duty, to make known publicly, a system which tends so materially to the advancement of that art, and thereby to dispense to others, the means of a pleasure and gratification, similar to that which I have derived from the study of it.

How far I may have succeeded in demonstrating that system, and affording those means of gratification, will be judged of by the following pages; and should my humble efforts realize my sanguine expectations, a still greater source of pleasure will be opened to me; I feel convinced, that Boehm's system, will cause the Flute to hold a much higher rank in the estimation of Professors and Amateurs, then it has hitherto, and that the Art itself will be benefitted.

The utility of the new system, may possibly be as much doubted at first, as was the addition of keys to the old Flute, but the present invention being so strictly consonant in its properties, with Musical principles, must ultimately prevail against all attempts at opposition. Some experiments have been made here, and on the Continent, as an alteration of Boehm's system, the professed object being the acquirement of greater simplicity; but the theoretical and practical experience of the Inventor, and the principal Continental Professors and Instrument Makers, has abundantly proved that it will allow of no compromise without losing its best qualities, namely *Tone* and *Intonation*, and I therefore conceive that Messrs Rudall & Rose, have wisely determined to preserve the perfection of the system in their manufactures.

The annexed plate points out to the Student, where the fingers are to be placed &c &c.



The Holes from [illegible] 15 Holes [illegible]

The Keys marked A.B.C. which govern the 12th 14th & 15th Holes are acted upon by the Fingers of the Right hand, thus the third Finger acts upon A. which is a Duplicate of the Thumb Key, to avoid the difficulty of shaking with the Left Hand Thumb; the 2nd Finger acts upon B. and the 1st Finger upon C.

The Key marked D. is acted upon simultaneously, when any of the Rings for the Right Hand are employed.

The Key marked Z. is acted upon simultaneously, when the 2nd Finger of the Left Hand, or the first Finger of the Right Hand, is employed.

The Key marked E. is acted upon [illegible] first Finger of the Left Hand upon y. which is a fictitious Hole E being out of reach.

The Explanation of y z. joined by the Brace will be found subsequently.

The Fingering will be marked as hitherto, this mark • denoting the Hole to be closed, and this o that the Hole is to be open; for Example, the Fingering of A♮ (which is the same as the Old Flute) will be marked thus [illegible]

•	1st Finger.	Left Hand
•	2nd Finger.	
o	3rd Finger.	
o	1st Finger	Right Hand.
o	2nd Finger.	
o	3rd Finger.	
▯	D# Key to be opened.	

The Thumb Key the G# Key the Keys A. B. C. and the bottom C Keys will be marked only when they are required. thus.

▯ • Thumb Key to be opened.

• G# Key to be opened.

B o to be opened.

o

o

The Three bottom Keys to be shut

In putting the Instrument together, the middle joint should be grasped near the top, to avoid an unnecessary pressure upon the machinery. It is held like the old Flute, except that the left hand Thumb must be placed upon the Key, to keep it shut. As this thumb has been always placed against the Instrument (being one of its supports) it can make no difference to the player, to place it upon the key, instead of the side of the Flute; but in the *action* of the key, we gain an important advantage, having now merely to detach the Thumb, whereas it formerly required *Two* movements, viz. one to detach it from the Flute, and the other, to open the B♭ key. This point requires constant attention, for if the key be open, the proper sound cannot be produced.

Undue pressure upon the Rings, should be avoided, as it would retard the neatness and rapidity of execution. In stopping the holes for the Right hand, be careful not to touch the shake keys, which are placed between them, particularly that which is situated where the former F♯ key was placed.

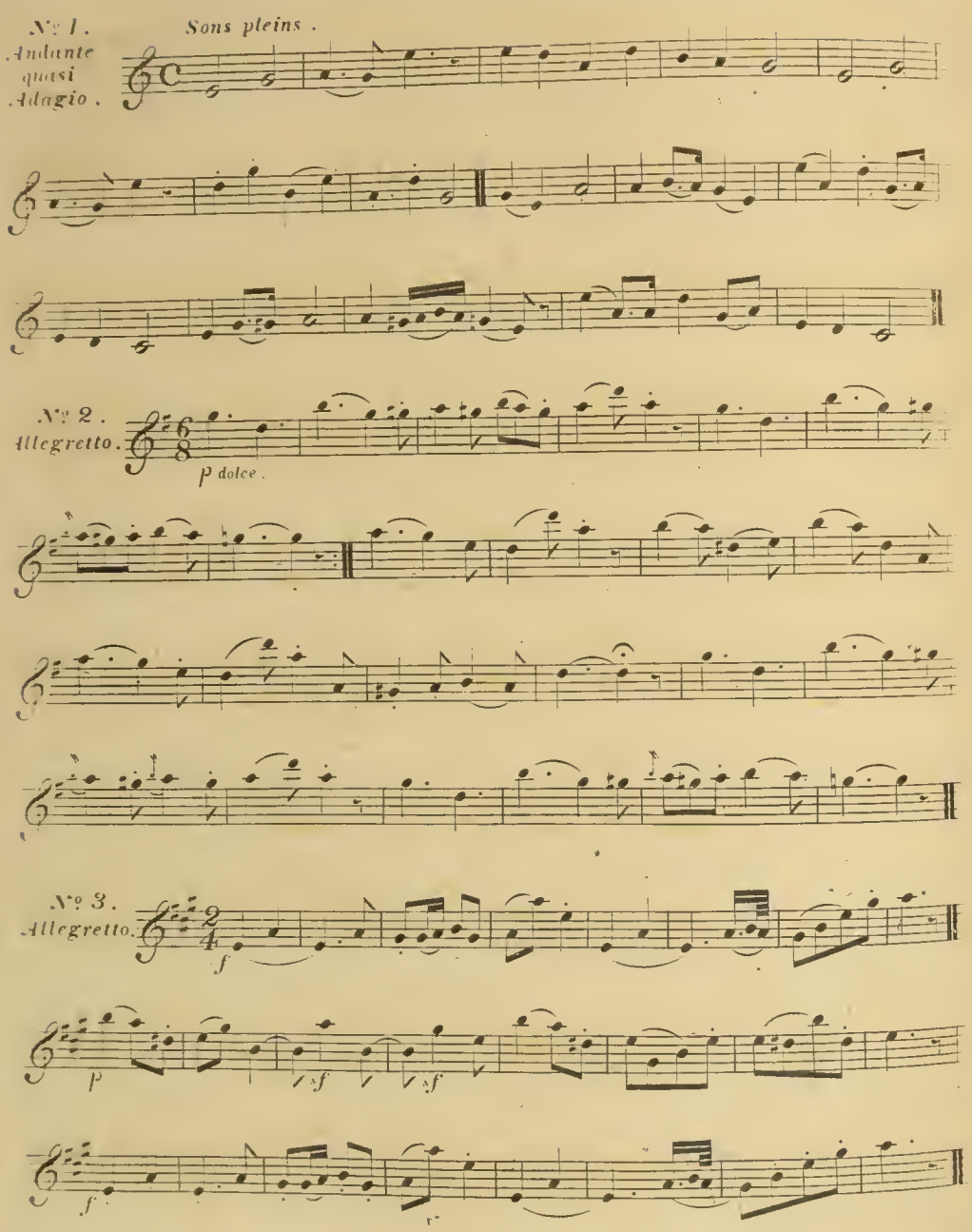
The Instrument is perfect in tune in every key, with one fingering for each note; this, I shall call, the *Natural* fingering; still to facilitate some passages, it (like every other Musical Instrument of any pretensions) sometimes requires a change, which I shall call, *Exceptions*. The tone is produced upon precisely the same principle as the old Flute, covering the Embouchure less than half; but ere the Student commences to blow, he should fix upon his mind, one main point of difference between the two Instruments, namely this, the notes of the old Flute, varied so much in Pitch and strength, that performers were obliged to alter the direction of the stream of air, as well as to increase and decrease its velocity; but as all the notes on the Boehm flute, are pure and equal, they necessarily demand equal blowing. Although this is an obvious advantage, it requires practice, or rather Habit; the notes which were formerly too flat, will very probably be considered too sharp, at first, and *vice versâ*; the Student must learn to play them in tune, by simply *blowing equally*, and without any exertion, and then they will be found perfect.

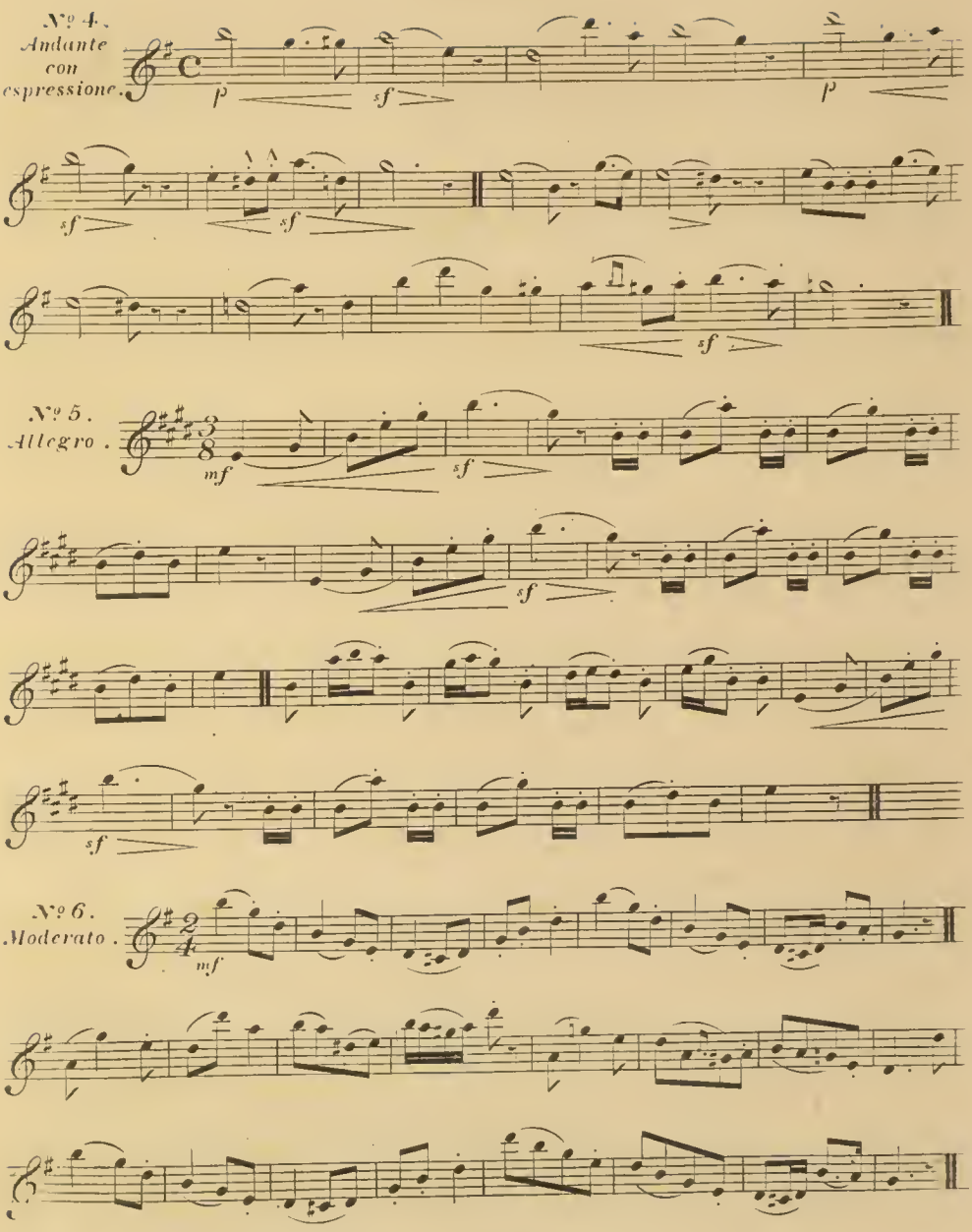
These changes, added to the somewhat different feel of the Instrument in the hands, by having the fingers intercepted by the Rings, and the left hand thumb kept steadily upon the key, may be rendered quite familiar by the following exercises, the fingering of which will be found to correspond with the natural or common fingering of the old Flute, using the D♯ key as usual, for all the notes, except the lowest and middle D♮, and the two lowest notes. The D♯ key may be forsaken (as on the old flute) in passages like the following:

&c.

Note. To prevent the possibility of an error, perhaps it would be as well, if the student were at first to practice the notes in N° 1, without any reference to time, but merely as a first step, towards blowing into the Flute properly.

Do not forget to keep the thumb key shut .




№ 4.
Andante
con
espressione.
p
sf
sf
sf
p
sf
№ 5.
Allegro.
mf
sf
sf
sf
№ 6.
Moderato.
mf

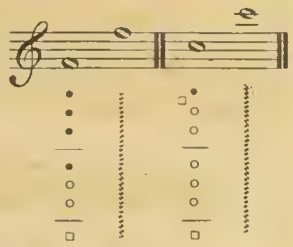
The first is F♯, and by this alteration we at once rid ourselves of *all* its former difficulties .

The second altered fingering (C♯) the most imperfect and difficult of all the notes on the old Flute , is now placed on an equality with the others . Need I say what a decided advantage is derived from these alterations ? Two of the greatest difficulties and imperfections removed . We now have splendid notes , in lieu of the most imperfect ; and settled fingerings , instead of constant alterations .

The acquirement of the new fingering for F♮ , is a mere matter of memory , but the new fingering for C♯ , demands a little practice and patience .

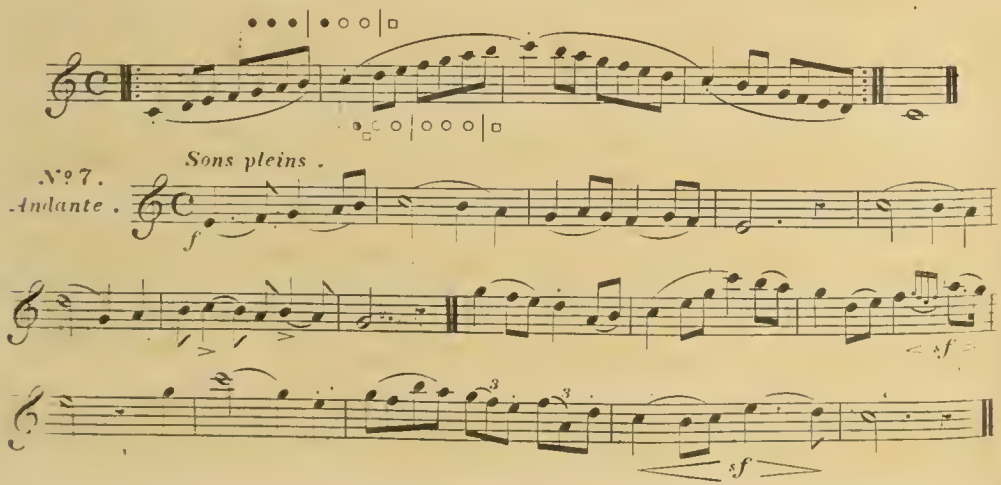
The Student should not feel discouraged , if he can not immediately conquer it ; I know by experience , that it soon becomes perfectly easy . When we reflect , that the difficulty of this fingering , is occasioned by using the thumb key , with a novel (although much easier) movement, and by its yielding C♯ , instead of B♭ as formerly , our reason will dictate , that it only requires a little time and habit , to render it quite familiar .

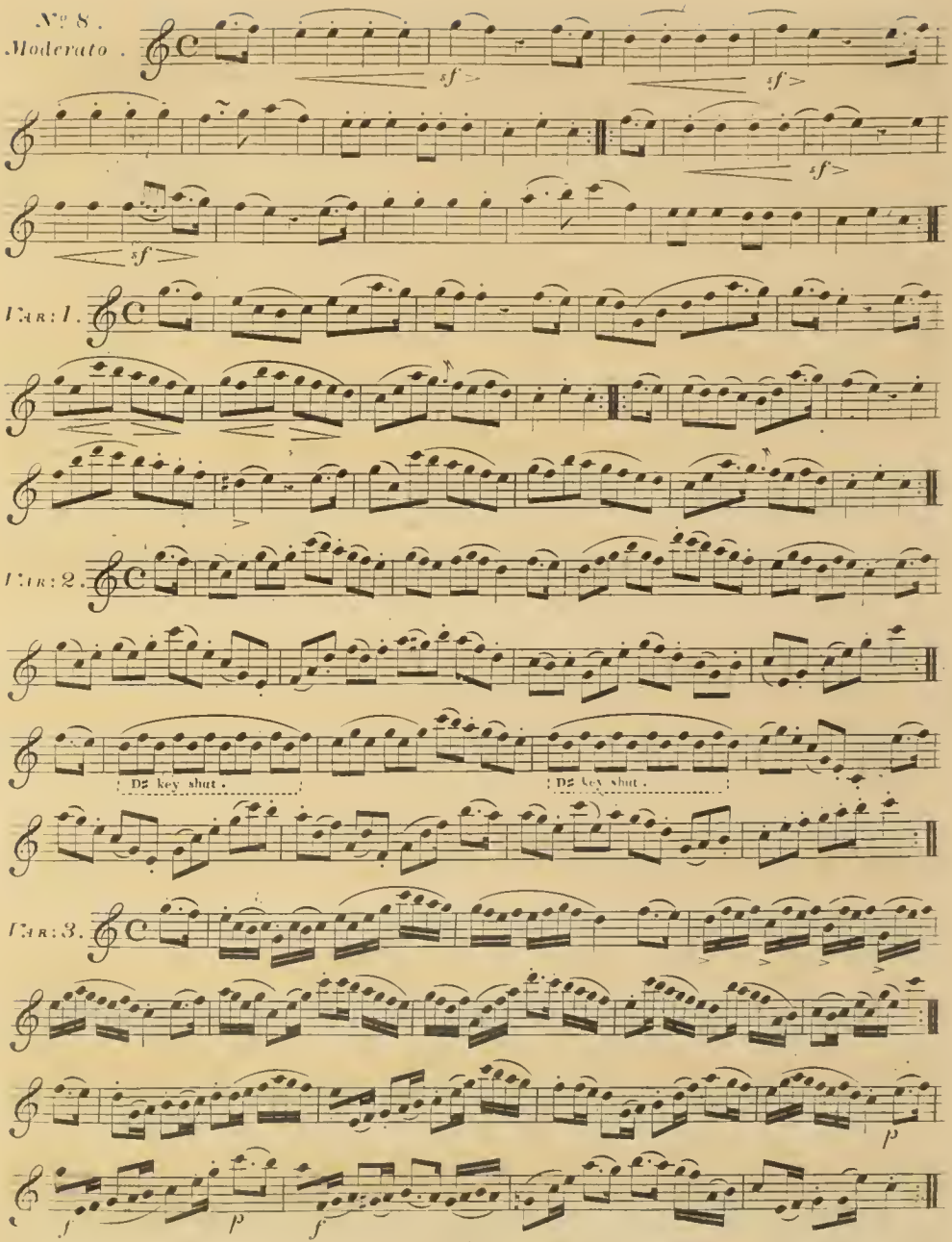
The notes F♯ and C♯ are fingered alike in both octaves , thus

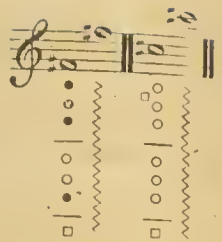


I must here offer a few words of advice , viz , To progress rapidly , practise slowly; and let no day pass without some practice .

The following scale should be played many times , until a tolerable knowledge of the new fingering is acquired .

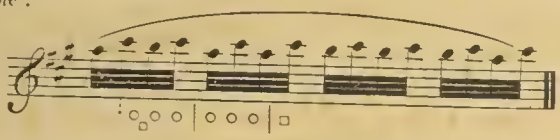



№ 8.
Moderato.
sf
sf
sf
sf
Var: 1.
Var: 2.
D♯ key shut.
D♯ key shut.
Var: 3.
p
f
p
f

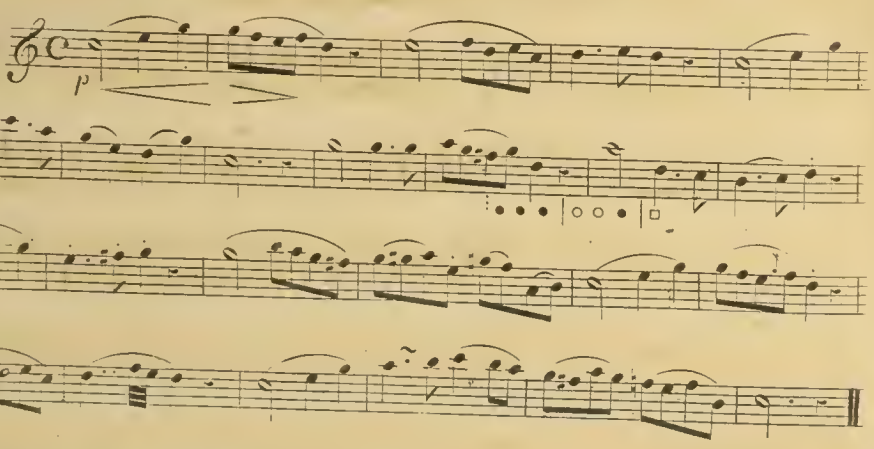
The next two altered fingerings are F♯ and C♯, fingered alike in both octaves . thus 

The fingering of F♯ differs *but little* from the old system , and that of C♯ *still less*, as were it not for having the thumb key open , it would be precisely similar ; therefore the acquirement of those two, will offer no difficulty .

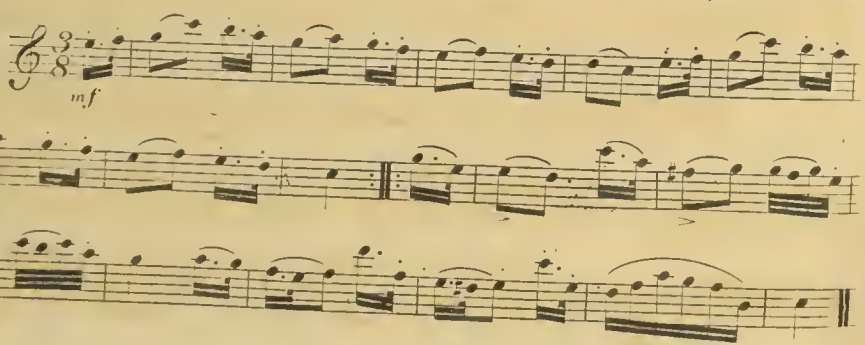
The new fingering for C♯ removes the former difficulties of this note , as may be seen by the following example .

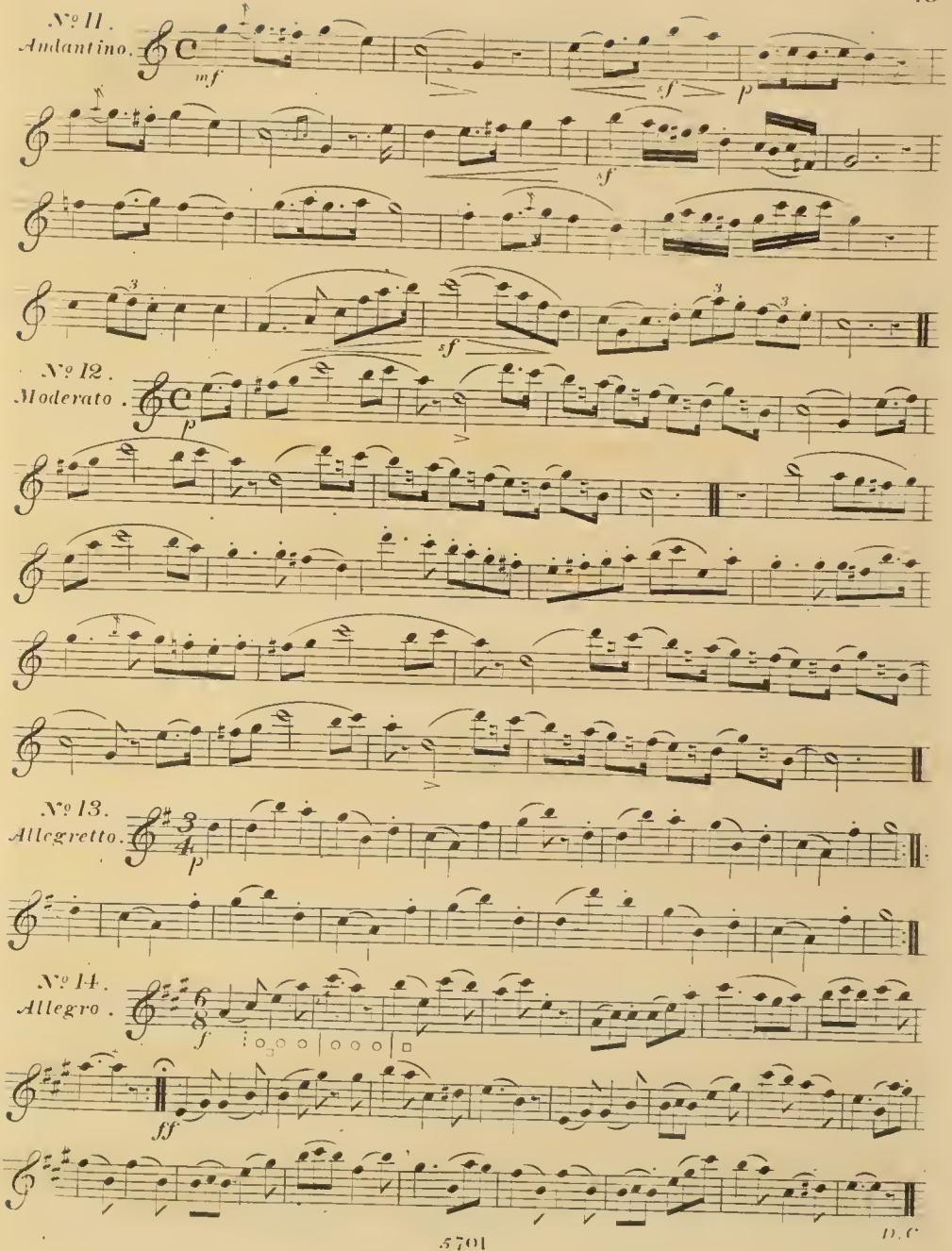


№ 9.
Moderato .

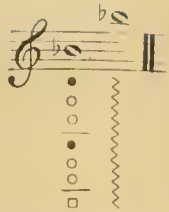


№ 10.
Allegretto quasi Andante .

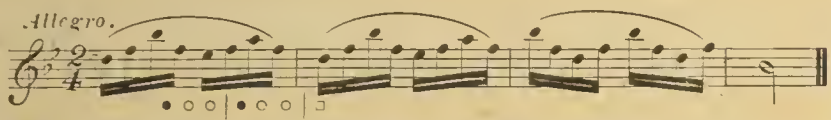



№ 11.
Andantino.
mf
sf
p
sf
sf
№ 12.
Moderato.
p
№ 13.
Allegretto.
p
№ 14.
Allegro.
f
ff
D.C

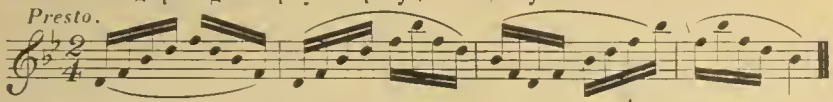
We have now but one more altered fingering to render the Two first Octaves complete, namely B♭, fingered alike in both octaves.

thus 

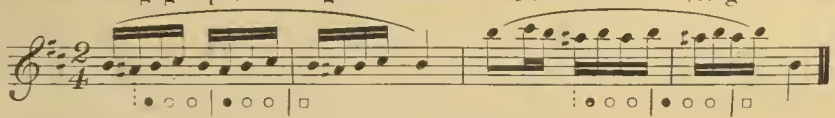
This fingering, offers many advantages, although its use requires *habit*, to ensure a simultaneous movement of the fingers. It may be first practised in the following passages, in which some of its facilities are apparent.



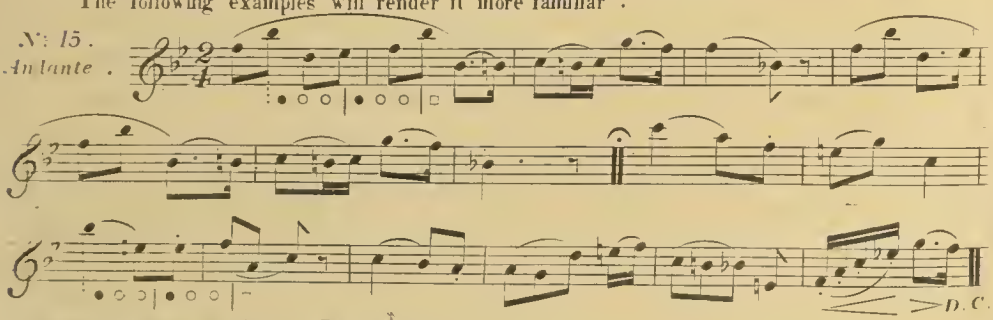
If the following passage be played rapidly, the D♯ key should not be used.

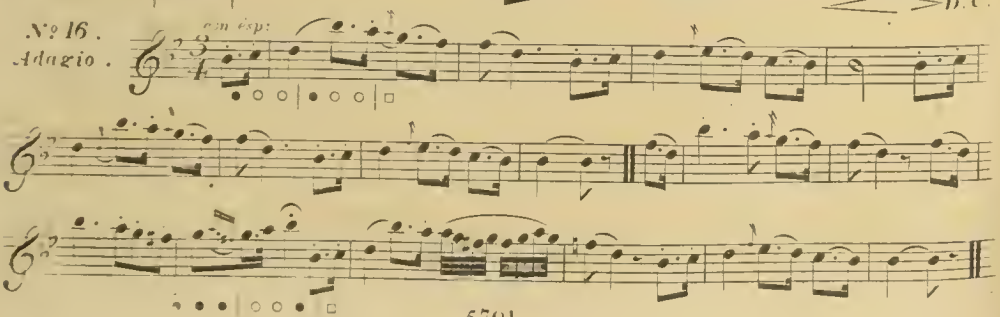


In the following groups, it changes its nature to A♯, but of course, fingered like B♭.



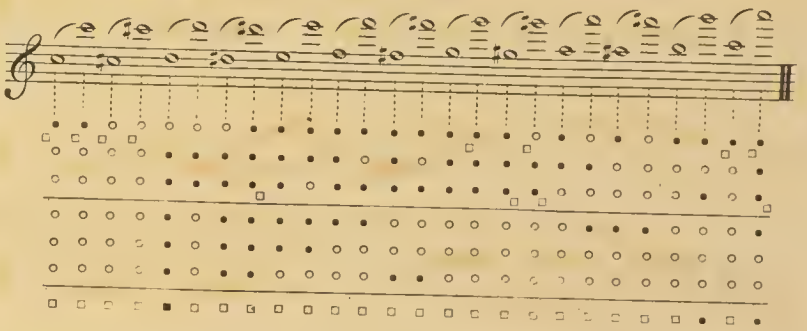
The following examples will render it more familiar.





The fingering of the notes in the third octave may now be learned ; they will be found to differ but slightly from the octave below .

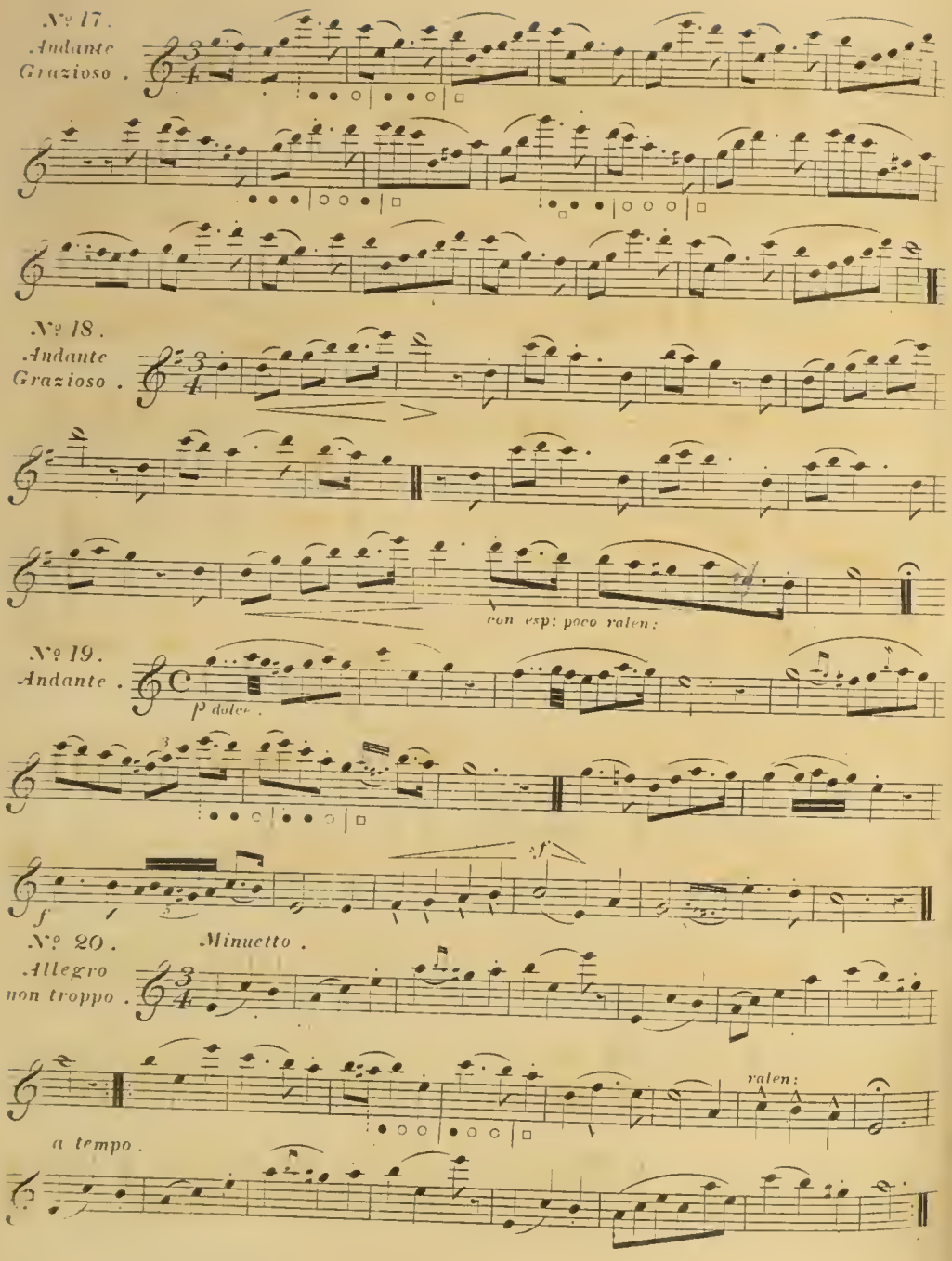
At first they may be considered too sharp, especially D♯ and E♯, for as the Notes of the third octave on the old Flute , were very flat , and demanded great pressure of the lips to produce them , the Student may not be enabled to divest himself immediately of his former habits . It should be remembered , that they yield freely , *without* exertion . The D♯ key being required for all of them , (except the two highest ,) they will hereafter be found much easier of execution, than the third octave on the old Flute .

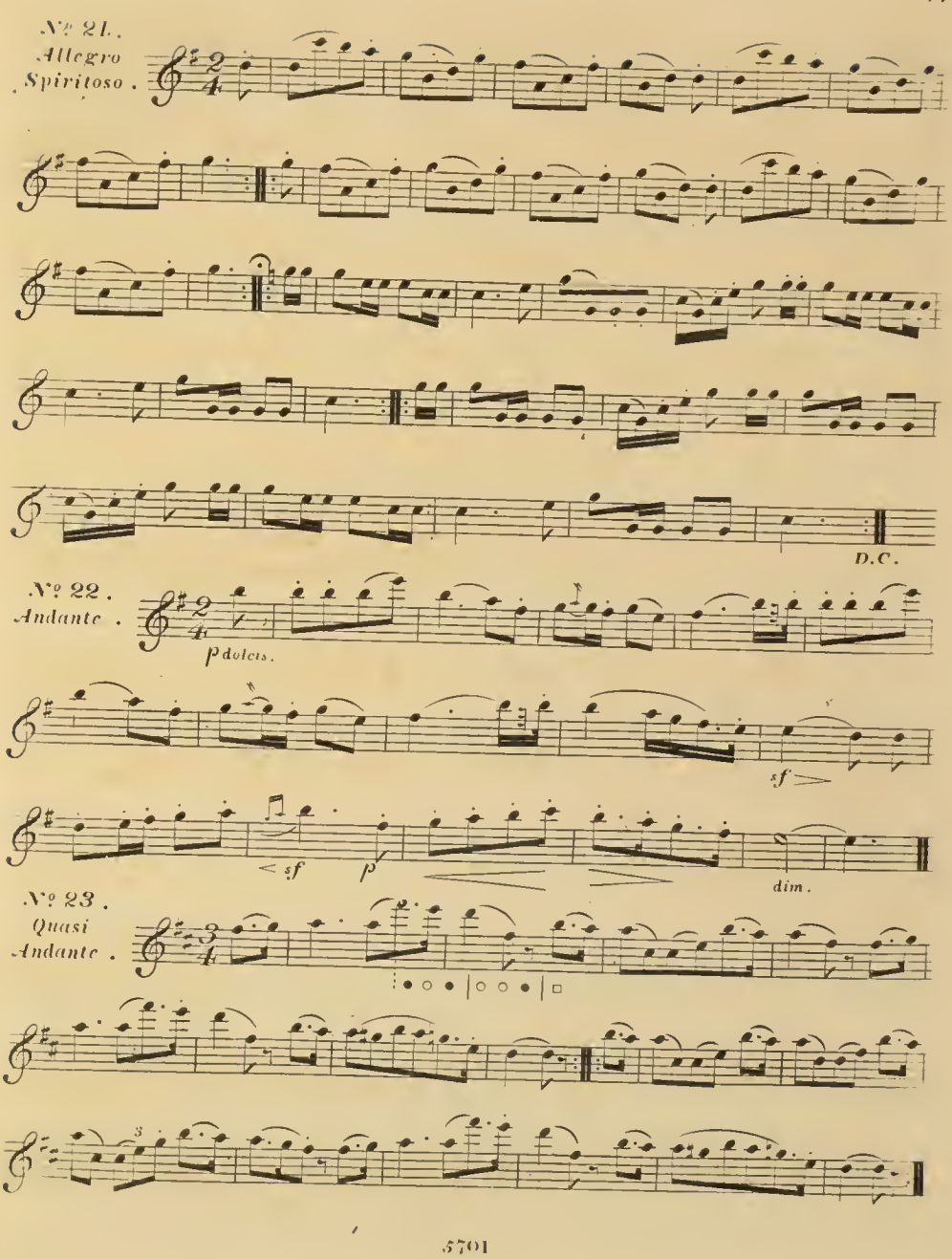


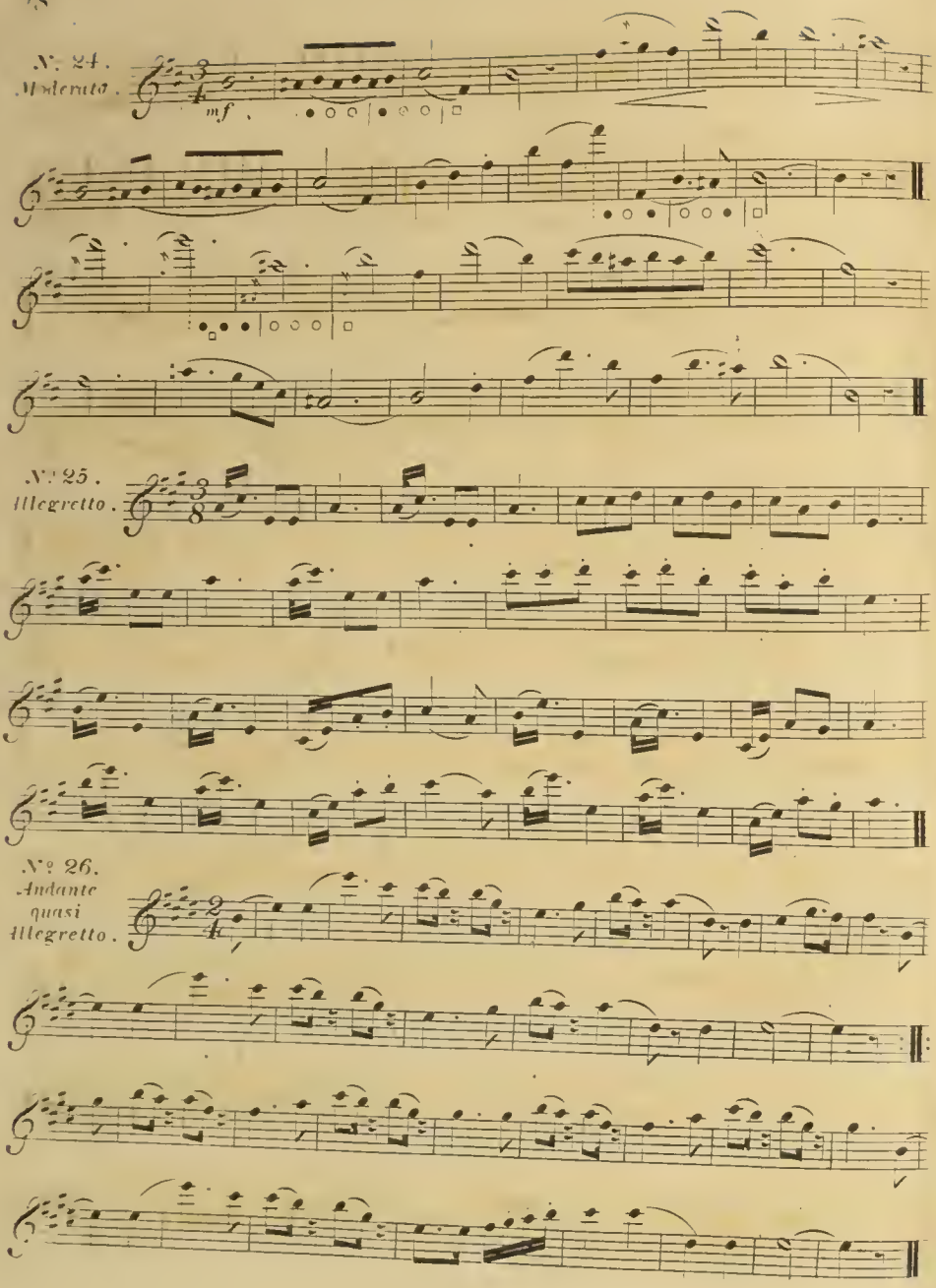
Although the Student has now learned every note upon the Instrument , he should diligently study the general Scale of fingering , page 64 where he will find them under different names . It is printed on a Fly leaf , so that in subsequent study , it may be opened, and appear to view at every exercise , in case the memory should fail . This may appear a recapitulation , but many years experience as a Teacher , convinces me how indispensable it is , that the fingering of each note , should be known without reference to , or association with any other; for example; the fingering of G♭ , should present itself to the mind , without thinking that it is fingered like F♯ , for although their *sound* , is (in modern practice) the same , their *nature* is entirely different , as F♯ cannot exist in a Scale which requires G♭, and vice Versâ .

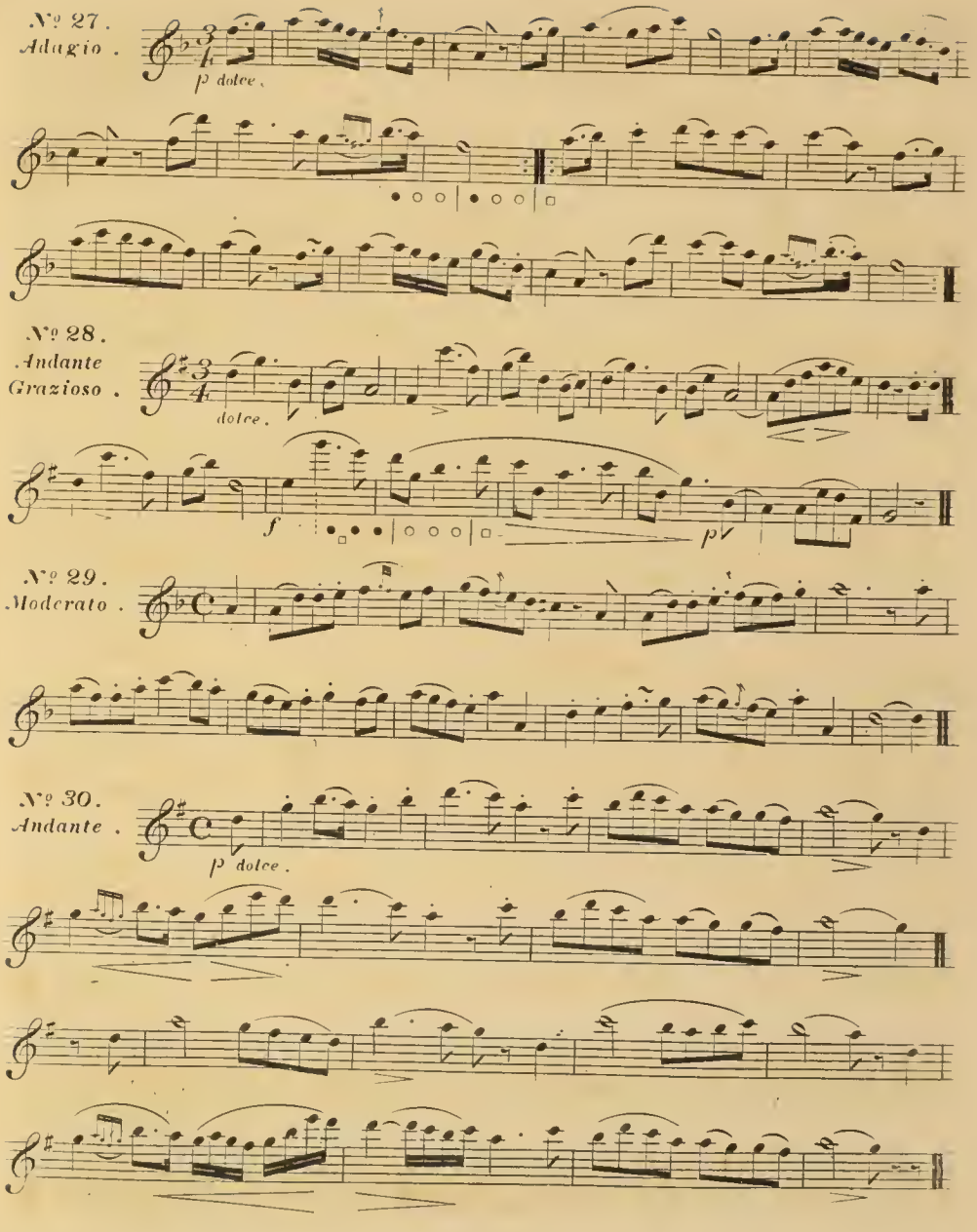
Neglect of this system of study leads Amateurs into innumerable errors .

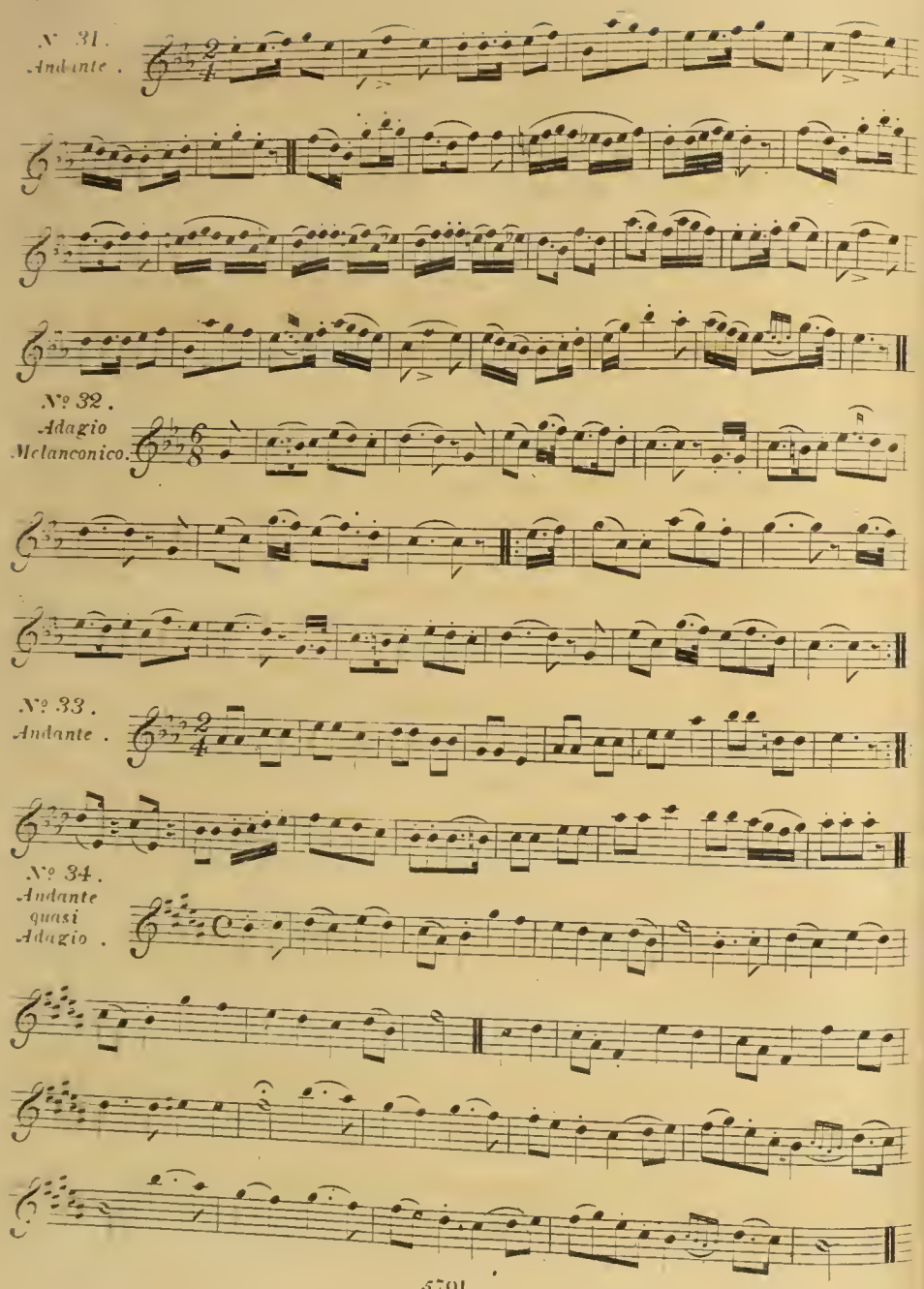
When a tolerable knowledge of the fingering is established , the following lessons may be practised , in which the altered fingerings are employed indiscriminately , and in different Major and Minor keys, so as to afford the Student a general knowledge of the natural fingering. The greater part of all the subsequent exercises , will be found to consist of favourite melodies , and selections from the most esteemed works for the old Flute .


№ 17.
Andante
Grazioso .
№ 18.
Andante
Grazioso .
con esp: poco ralen:
№ 19.
Andante .
P dolce .
sf
f
№ 20.
Minuetto .
Allegro
non troppo .
ralen:
a tempo .


№ 21.
Allegro
Spiritoso.
D.C.
№ 22.
Andante.
p dolcis.
sf
sf
p
dim.
№ 23.
Quasi
Andante.


N. 24.
Moderato.
mf
N.° 25.
Allegretto.
N.° 26.
Andante
quasi
Allegretto.


№ 27.
Adagio .
p dolce .
№ 28.
Andante
Grazioso .
dolce .
f
p
№ 29.
Moderato .
№ 30.
Andante .
p dolce .


N° 31.
Andante.
N° 32.
Adagio
Melanconico.
N° 33.
Andante.
N° 34.
Andante
quasi
Adagio.

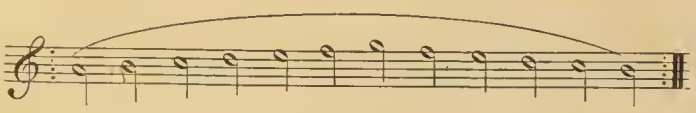
Having obtained a tolerable command of the *Natural* fingering, the Student may now proceed with the "*exceptions*," practising the Scales &c. &c. alternately as written.

It is always difficult to unite, rapidly and legato, all passages of Flute Music, where the break of the Octaves occurs,

thus: &c

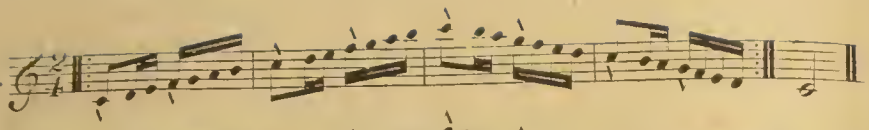
It would be impossible to remove the above difficulties entirely, but they are to a great extent obviated on the New Flute, by Two extra holes at the Top, which are acted upon by the keys for the Right hand, marked in the plate page 6, B. C. Performers should however accustom themselves to unite the above passages, by using the *Natural* fingering, because there are some Passages, in which the keys B. C. can not be made available.

The only *new* difficulty for the Student, on that part of the Boehm Flute, is in passing quickly from C♯ to D♯, but after a little habit, it offers no greater difficulty, than in passing from B♭ to D♯ on the old Flute. No person should expect to conquer it immediately, it requires time and patience; because the left hand thumb, has hitherto performed a different office.
The following group should be practised, until it can be played *legato*, in about the movement of Semiquavers in an Andante. Subsequent practice will render this fingering quite easy.

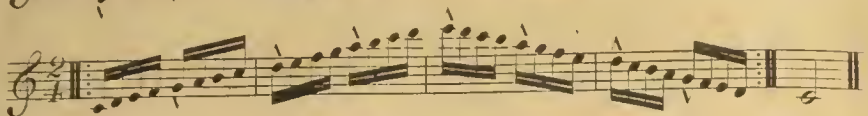


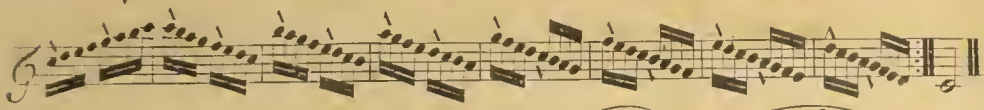
The following Scale Exercises should be repeated many times, varying the Articulation, as in the Study of the old Flute. A lesson is given in every key for the *exceptions*, and the letter E marked over those notes, where the exceptions should be employed; in all other cases, the natural fingering should be used. Some of the altered notes require a slight modification of the stream of Air, but it will be found very trifling.

Scale of C.

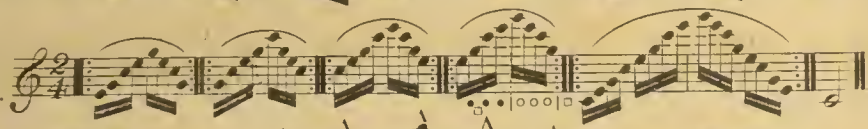


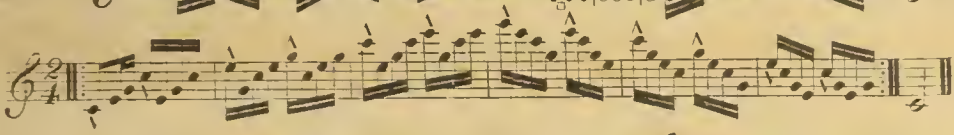
Exercises in the Scale.





Exercises on the [illegible] chord.

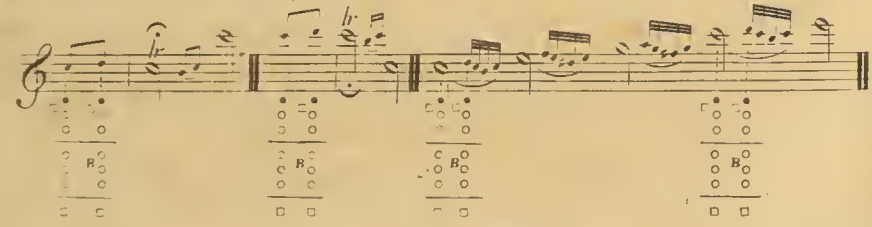




Exercise in the chord of the 7th

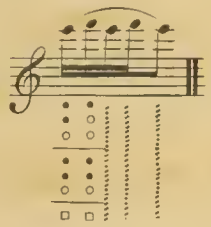
A rapid succession of C.D. in the second and third octaves, as in a Shake or Turn, or passages of a similar nature, is facilitated by using the key, letter B. The small notes *fingered*, are the notes of which the shake is composed.

Example.



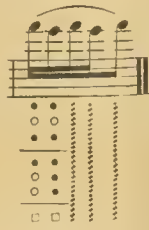
In the third octave, passages like the following, are facilitated by an alteration of fingering.

thus



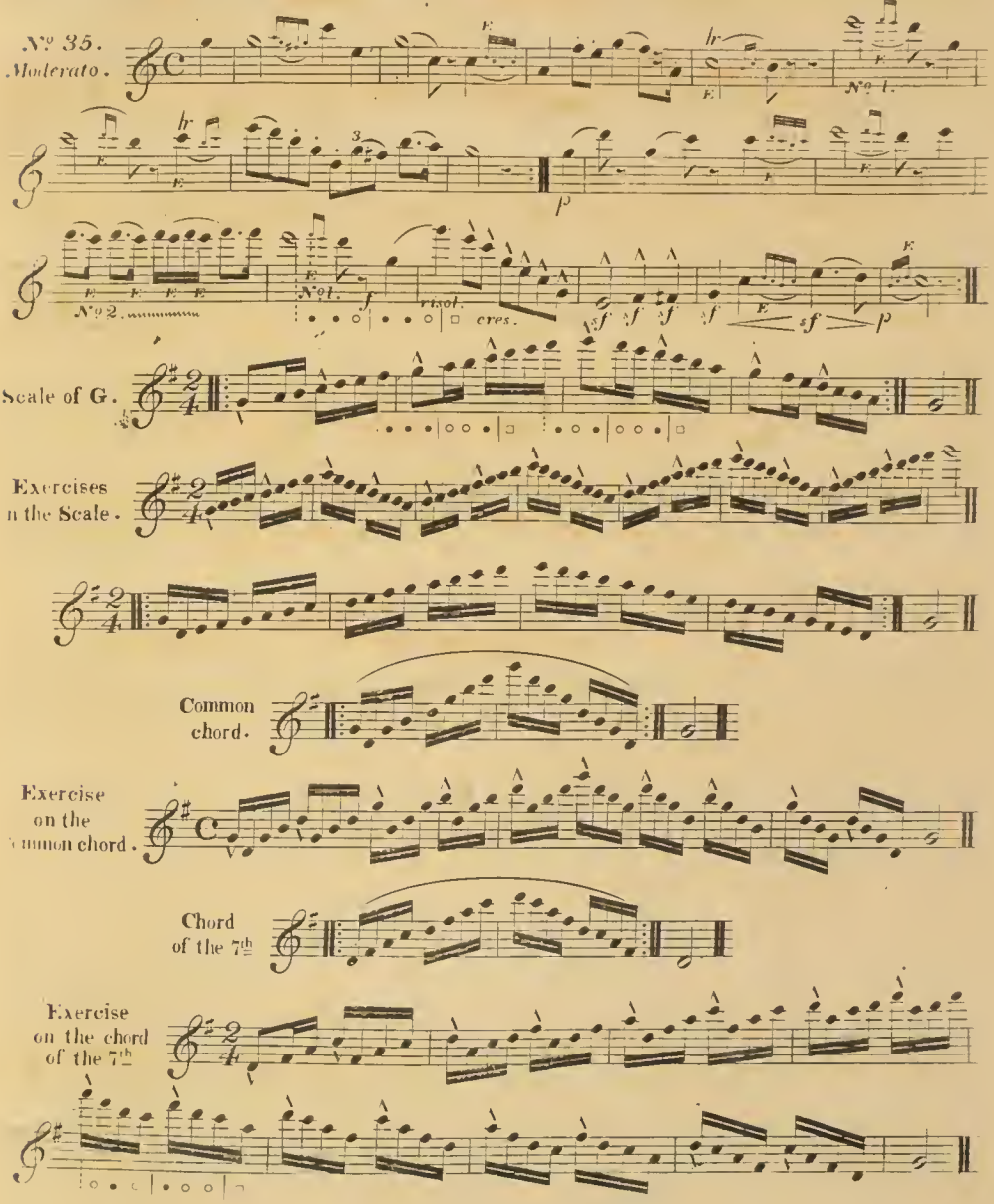
No 1

or thus

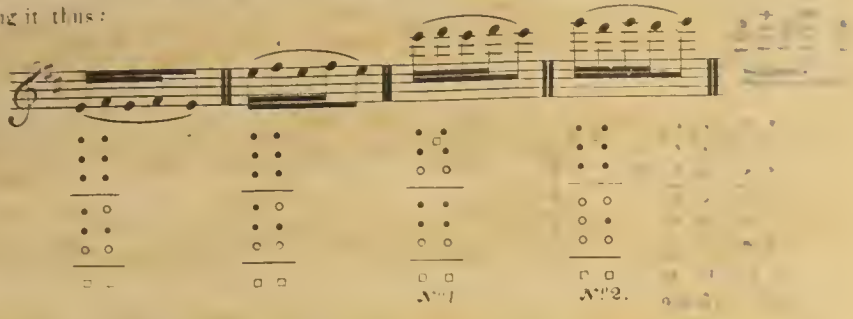


No 2.

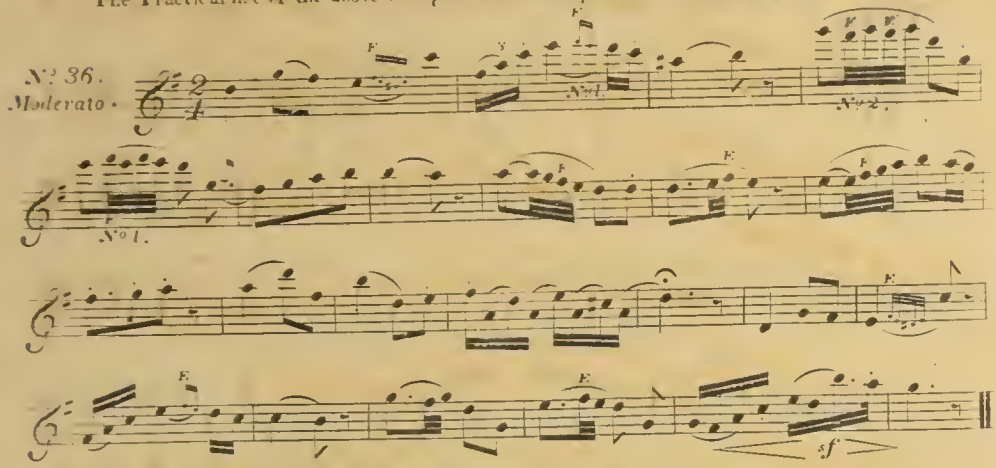
When *E* is the *accented* note, № 1, of the preceding fingerings should be employed, but if the accent should be on F, № 2, would be better. The practical use of the foregoing exceptions, is exemplified in the following lesson.



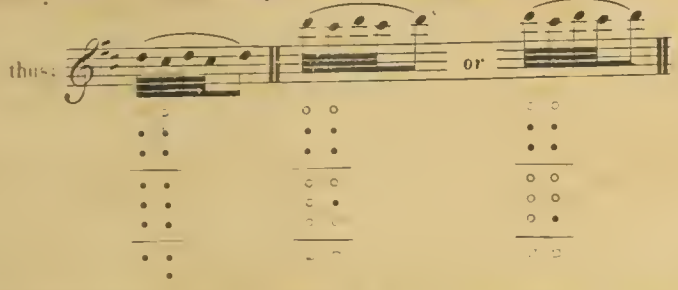
In passages like the following, the fingering of F♯ in the three octaves is greatly facilitated by taking it thus:



The Practical use of the above exceptions, is exemplified in the following lesson.

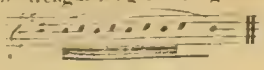


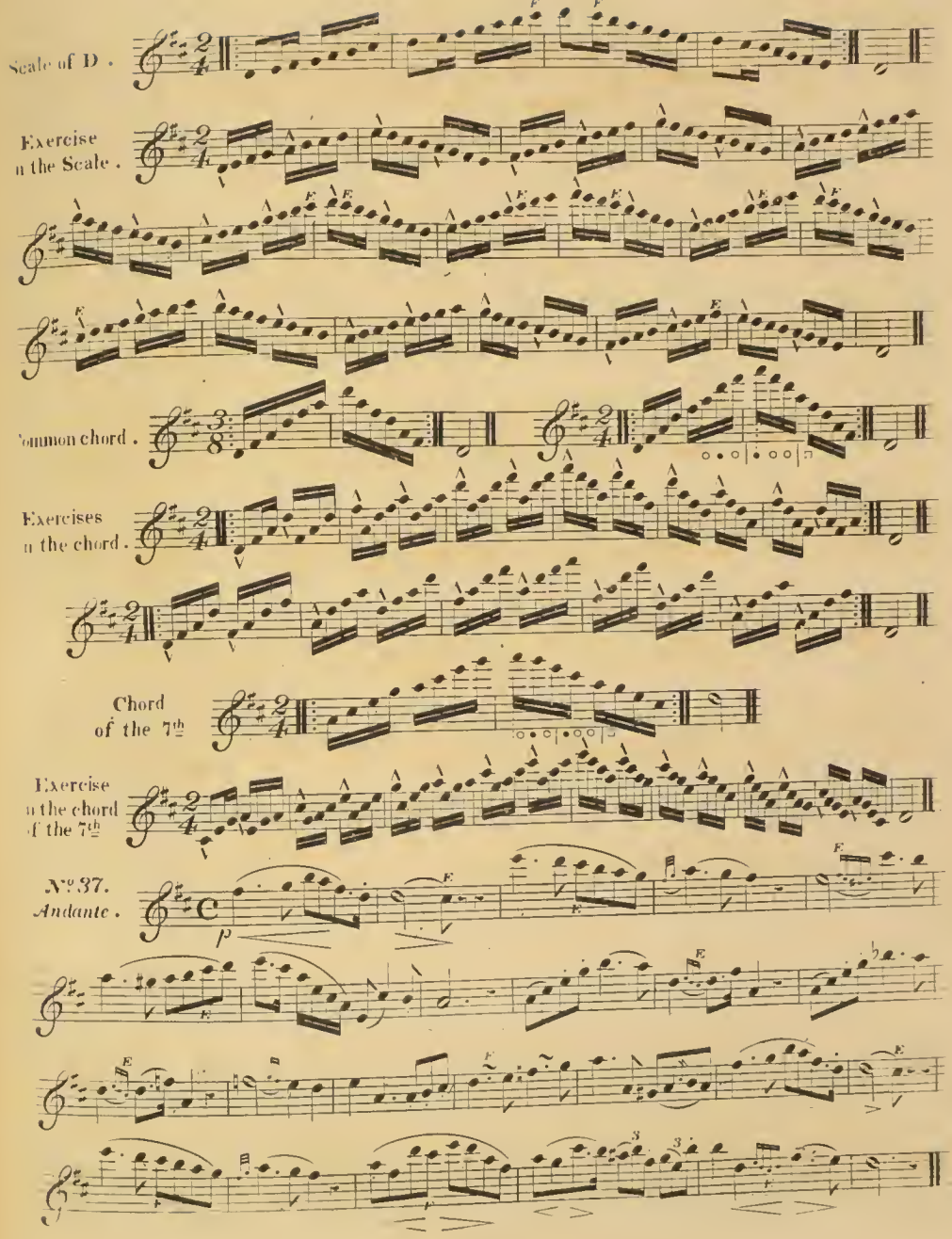
In the key of *D*. the octaves may be united more legato by a change,



The above fingering should be employed *only* to render passages *legato*, as in the following Scale. In the arpeggio of the Chord of the 7th the *Natural* fingering *must* be used.

It would be found *improving*, to practice the Scale of D, with the *Natural* fingering, as well as the exception, as it would assist in strengthening the fingers in passages like the following.




Scale of D .
Exercise
n the Scale .
ommon chord .
Exercises
n the chord .
Chord
of the 7th
Exercise
n the chord
f the 7th
№ 37.
Andante .

Scale of F.

Exercises
n the Scale.

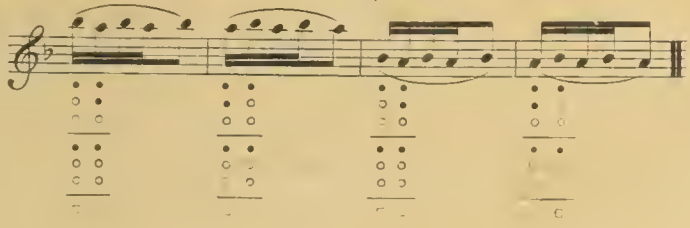
Common chord.

Exercise
on the
ommon chord.

Chord
of the 7th

Exercise
n the chord
of the 7th

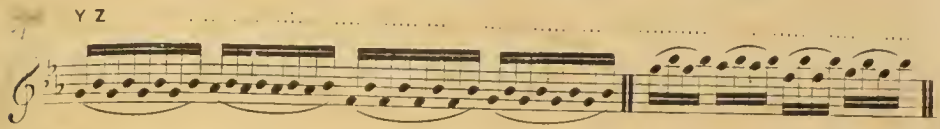
The following exception, is very usefil in many cases.



№38.
Allegro.

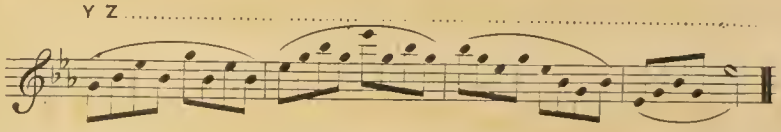
There is another means of taking B♭, which is extremely useful in many passages, viz., by sliding the first finger of the left hand on to the key, marked Z in the plate, page 6, stopping both Y and Z at the same time, and with the same finger .

In passages like the following, the first finger should be placed upon Y, Z, at the commencement, and remain upon them during the whole of the passage; it then becomes needless to employ the first finger of the Right hand, as the act of shutting the holes Y and Z, makes B♭ .

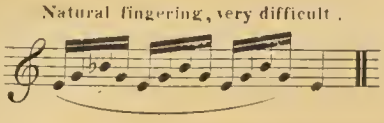


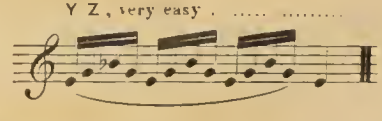
To obtain a judicious and ready use of the above fingering, requires *practice* and EXPERIENCE .

In a legato passage like the following, the first finger of the left hand may be raised for the middle E♭, but it should return to Y, Z, at the next note . If the passage be played rapidly, the first finger need not be moved .



A better idea of the use of this fingering, may be obtained by comparing the following passages, which are both alike, but differently fingered .





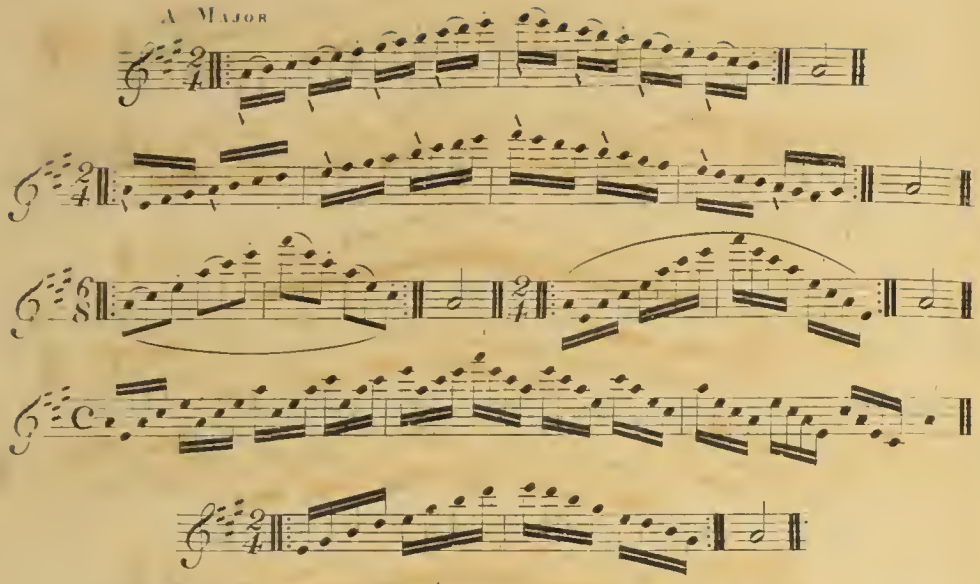
I would here advise the Student to practice the following Major and Minor Scales, and Arpeggios of Chords (slowly at first) until he obtains a command of the Natural fingering, as the best means of ultimately establishing a perfect Mastery, over what might be termed, the *Ground Work* of fingering .

The exceptions facilitate the passages, so palpably, that their acquirement will present no difficulty . However as scale practice only, is rather uninteresting, the examples from page 31 to page 48 may be advantageously studied, in conjunction with the Scales .

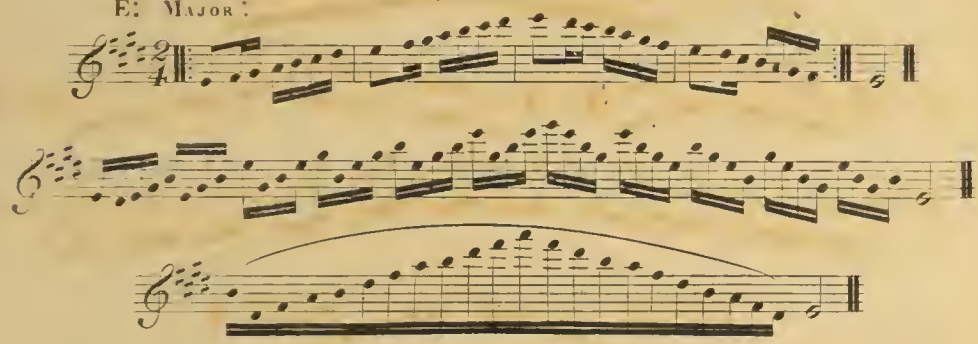
The Natural fingering must be employed, except when marked otherwise .

Some pieces for Flute and Piano-forte might also be studied, but not without the superintendence of a Master, as passages might be met with, appearing insurmountable, although very easy, if taken with the proper fingering .

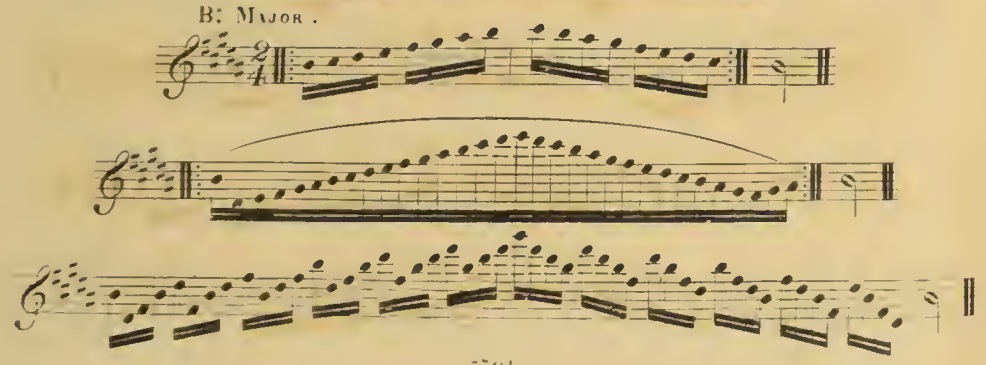
A Major



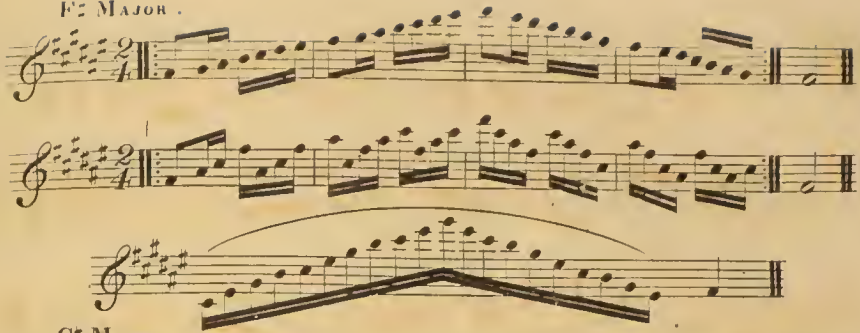
E♭ Major.



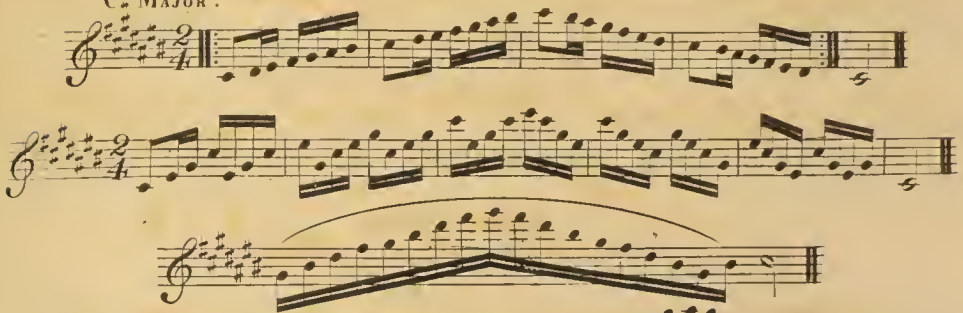
B♭ Major.



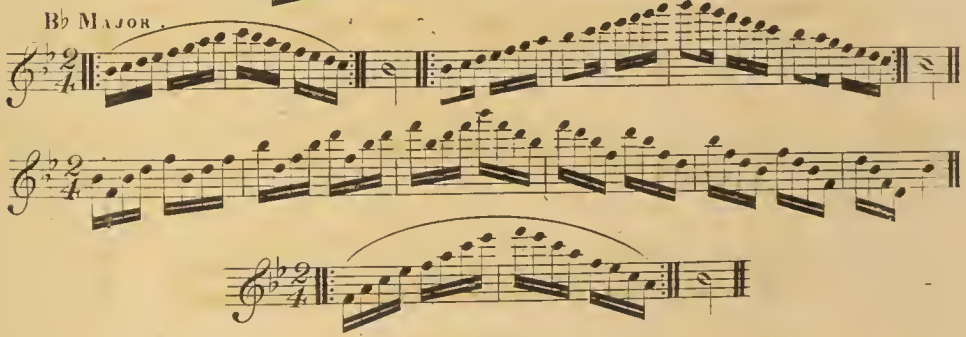
F♯ Major.



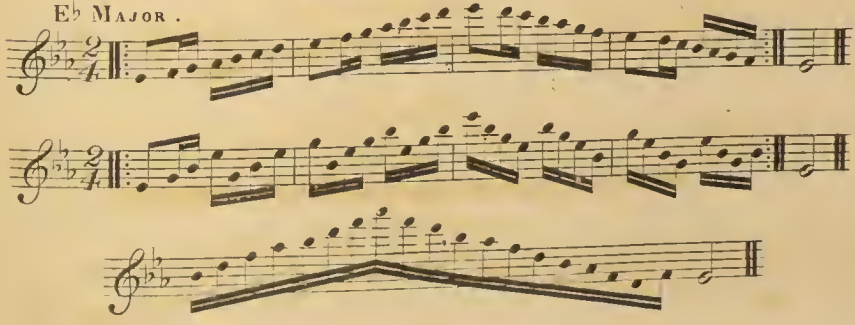
C♯ Major.



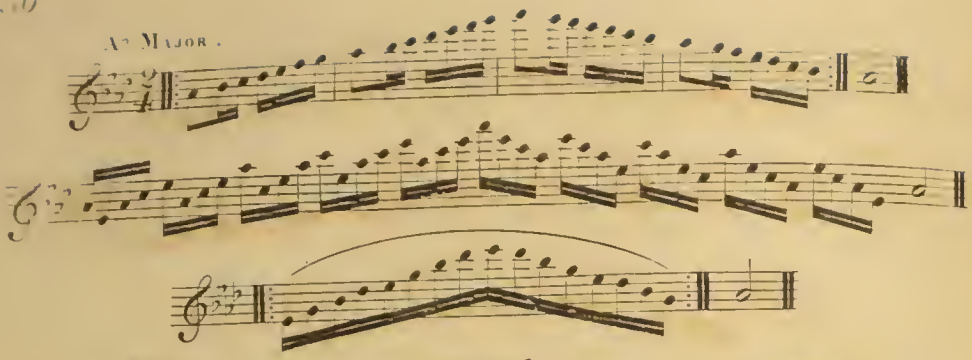
B♭ Major.



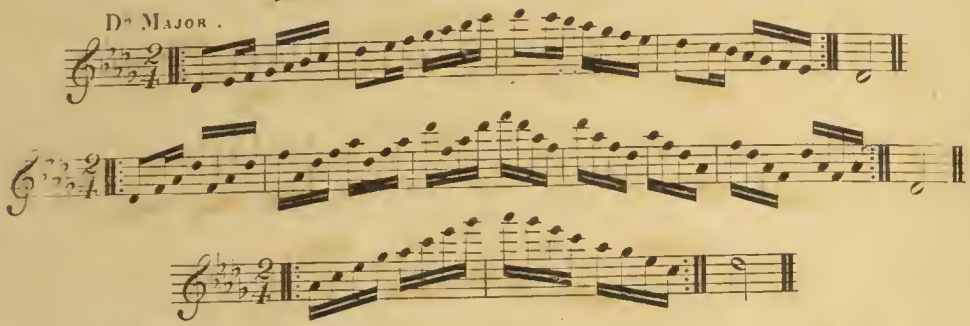
E♭ Major.



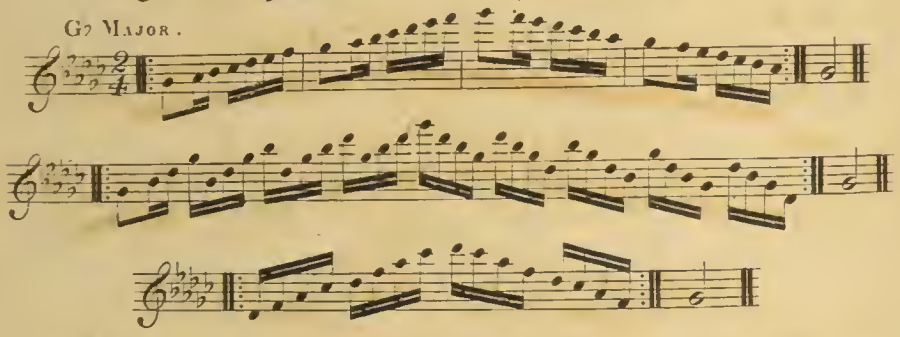
A♭ Major.



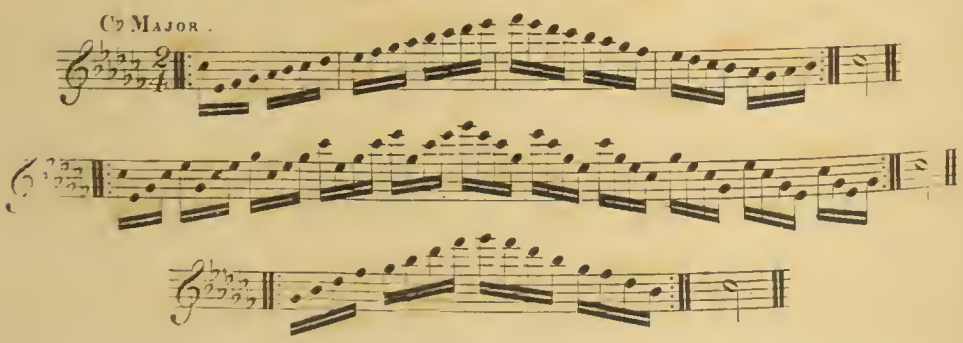
D♭ Major.



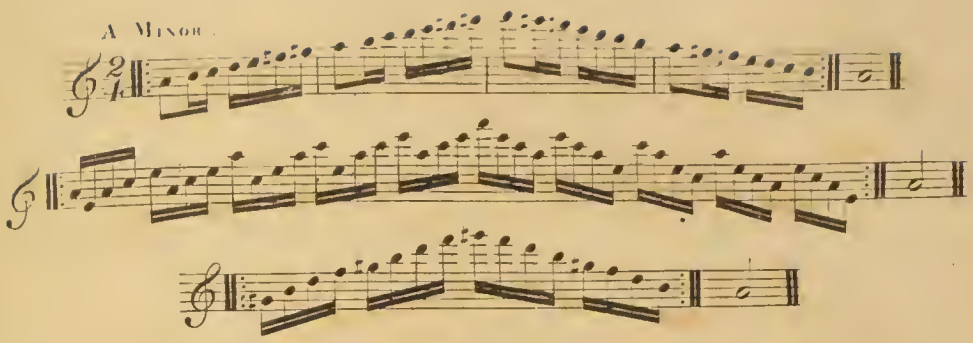
G♭ Major.



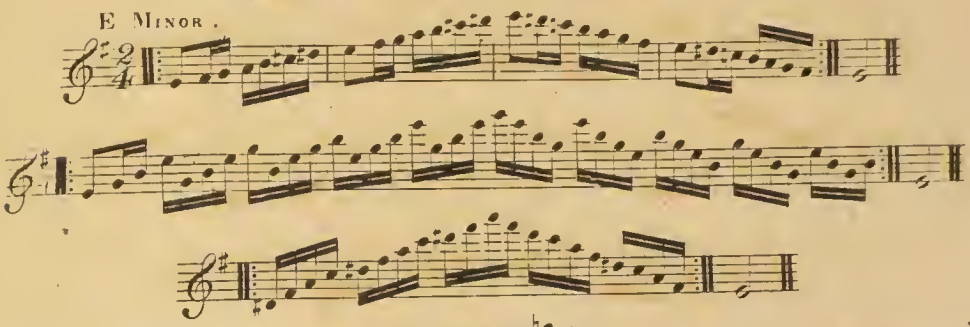
C♭ Major.



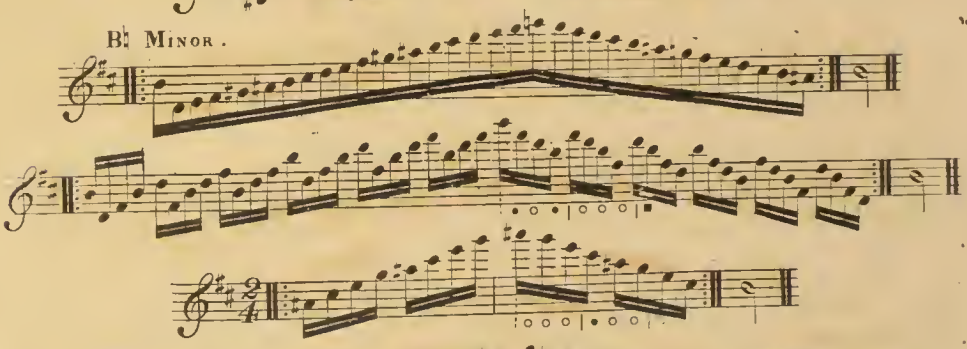
A Minor.



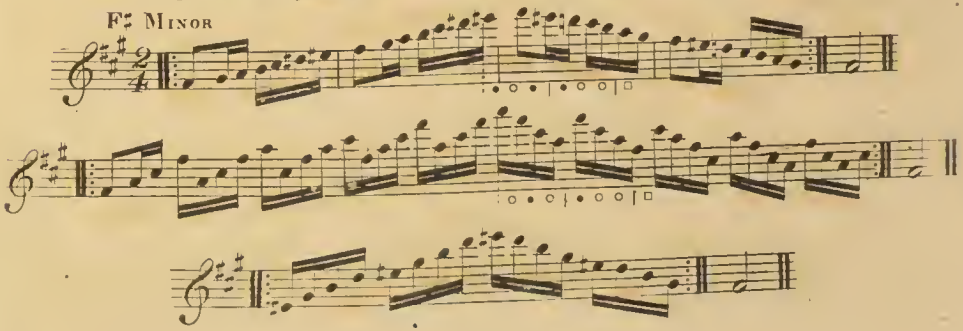
E Minor.



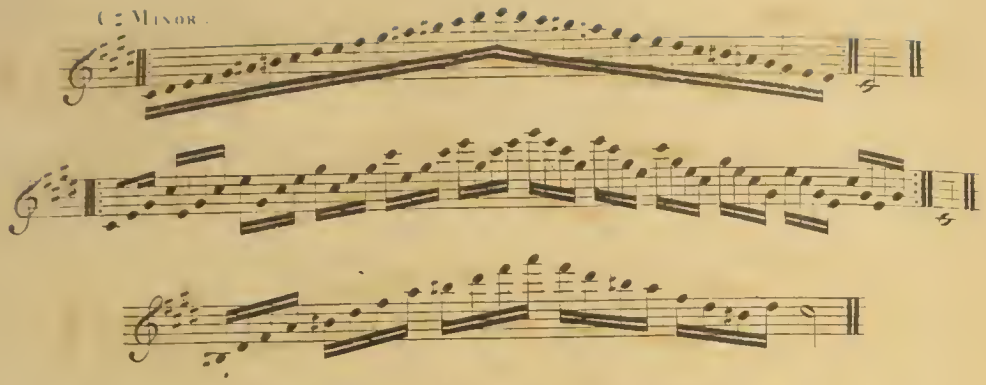
B♮ Minor.



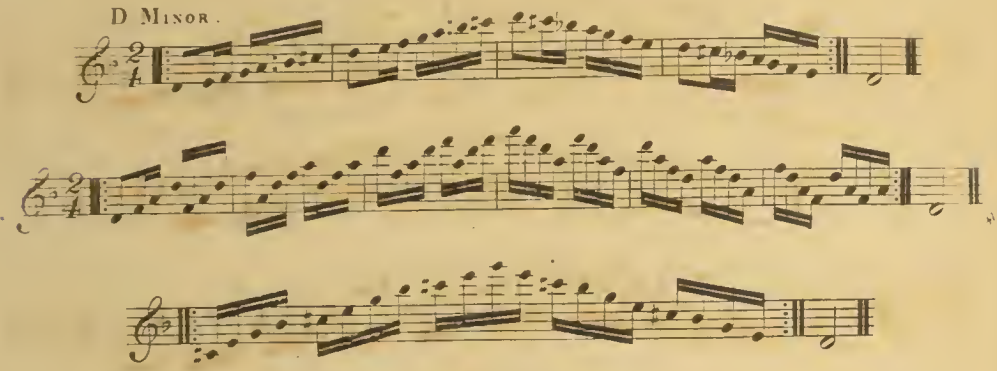
F♯ Minor



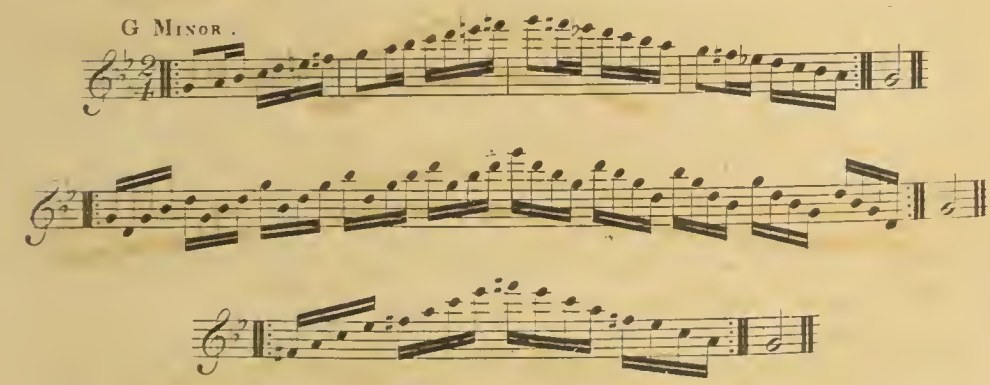
C Minor.



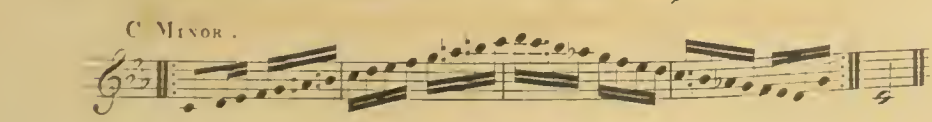
D Minor.

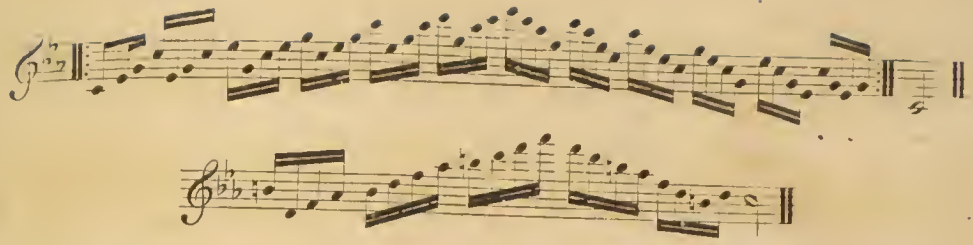


G Minor.

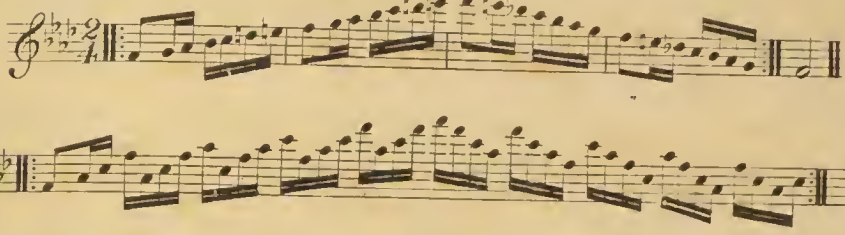


C Minor.

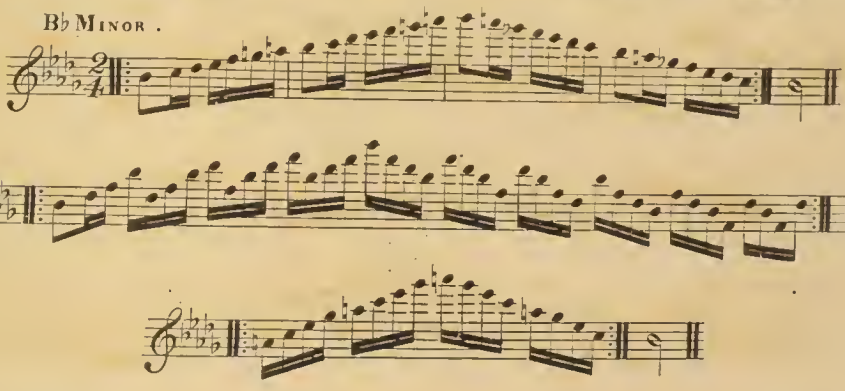




F Minor.

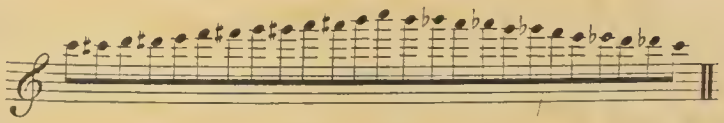


B♭ Minor.



Chromatic Scale.

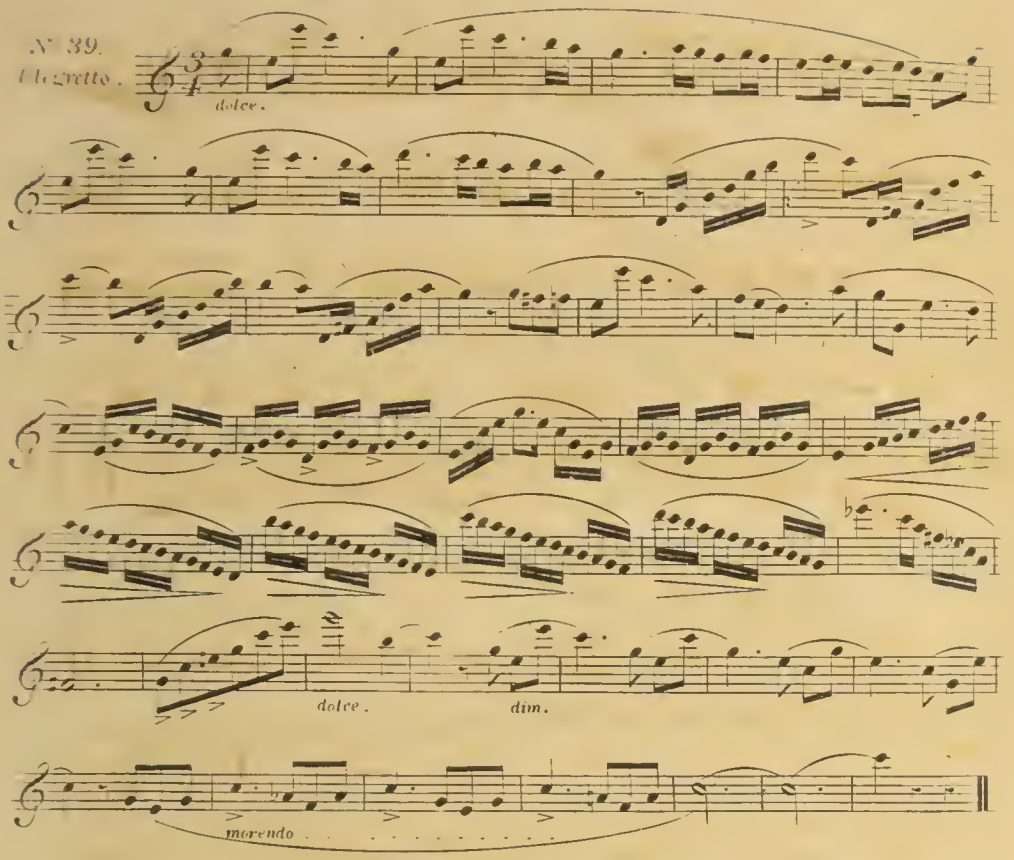
The 3rd Octave should be practised separately, and very slowly.



In a subsequent page, fingering will be given to render the preceding octave legato, and easier of execution.

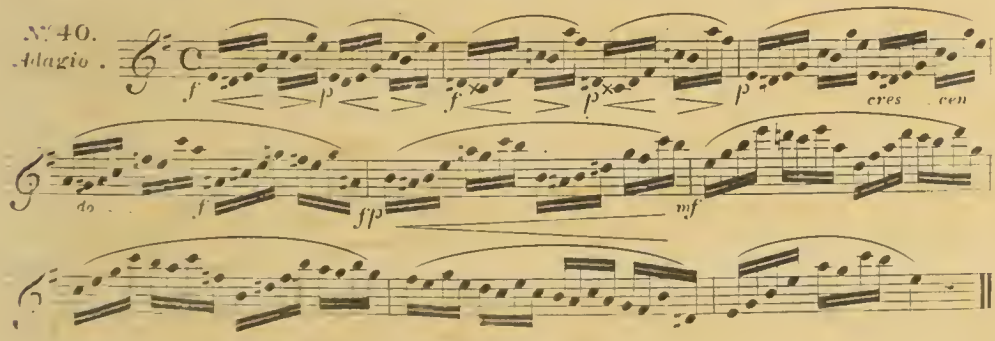
From N. 2 of Dromet's Recollections of Italy.

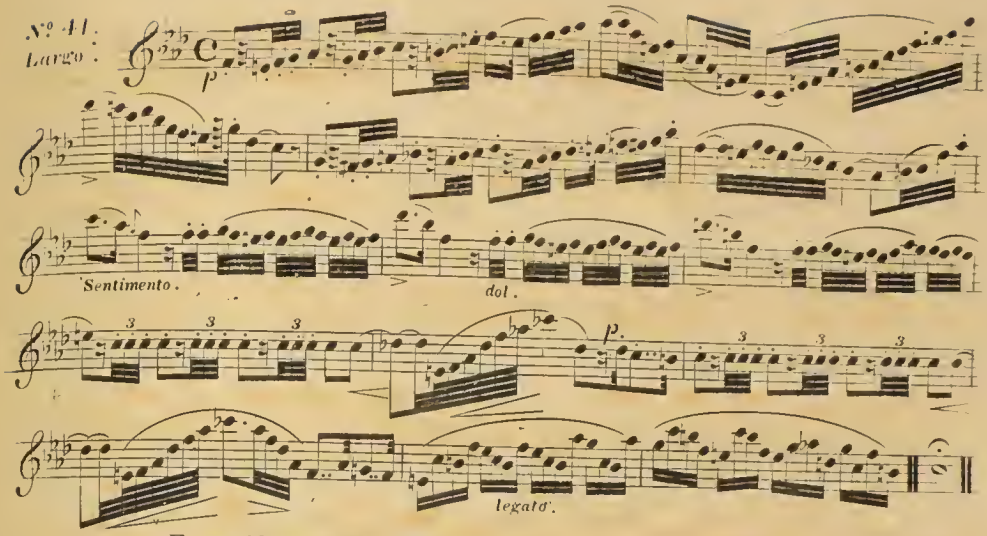
N° 39.
Allegretto.



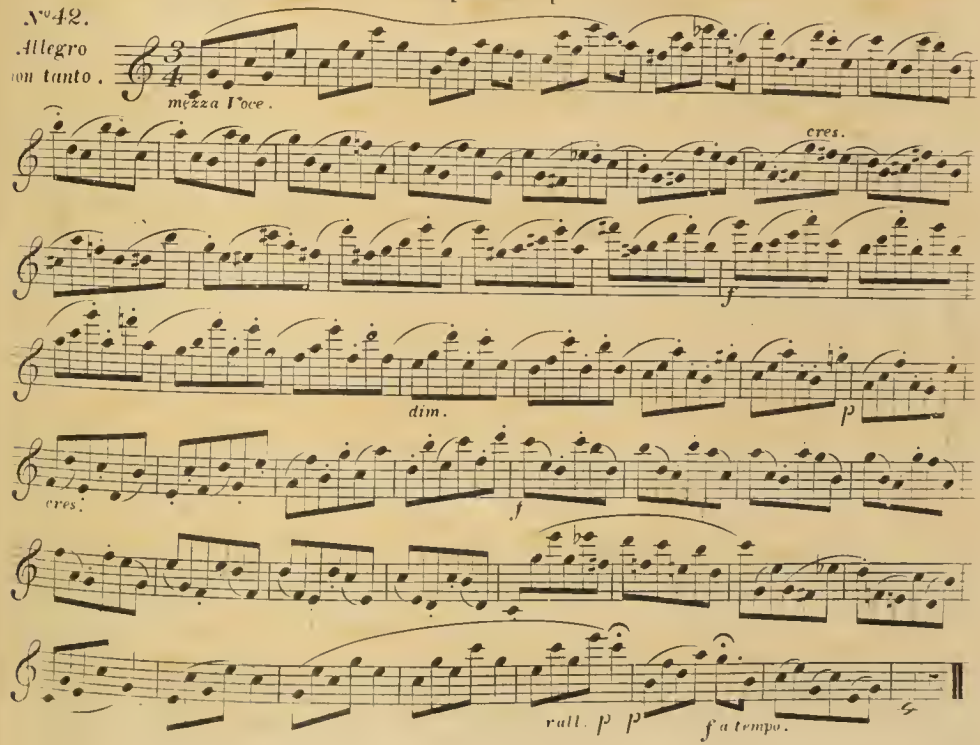
From N° 1 of Kummer's Caprices Op: 12.

N° 40.
Adagio.



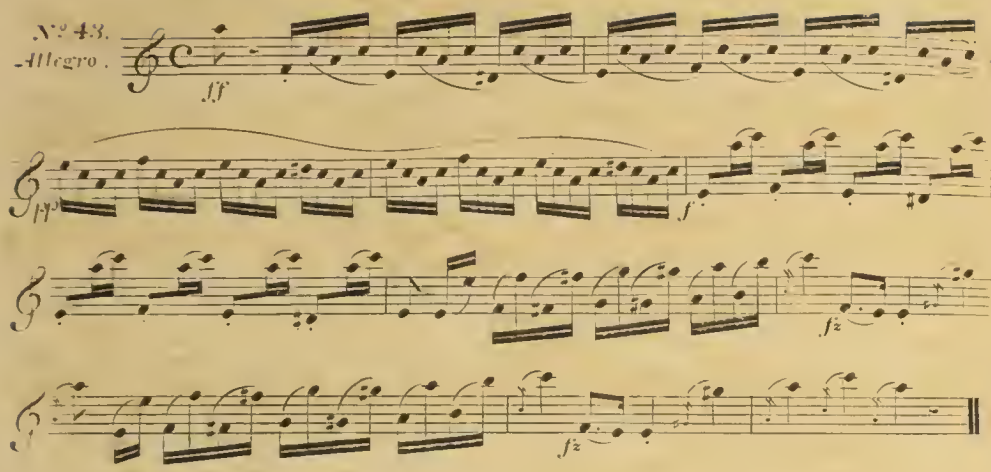


From Kummer's 6th Caprice Op: 12.



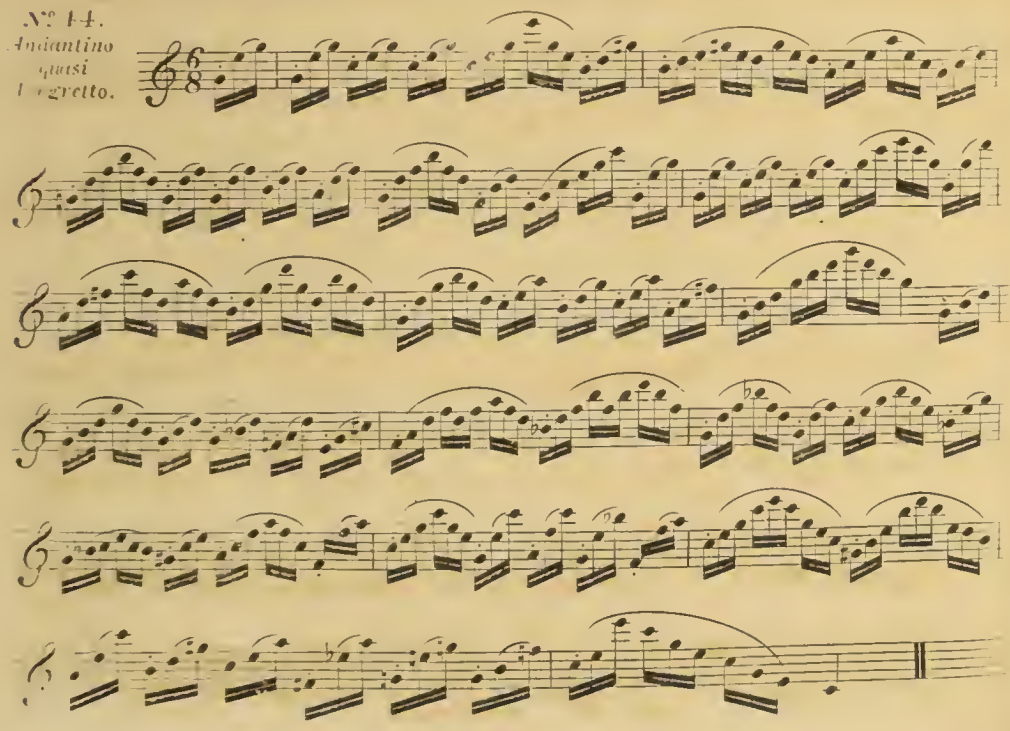
From № 2 of Berbiguier's Studies.

№ 43.
Allegro.



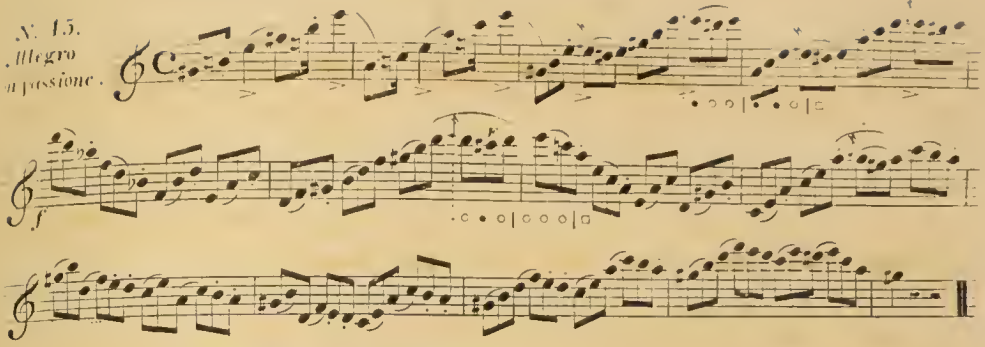
From Kuhlau's Grand Solo Op: 54.

№ 44.
Andantino quasi Allegretto.



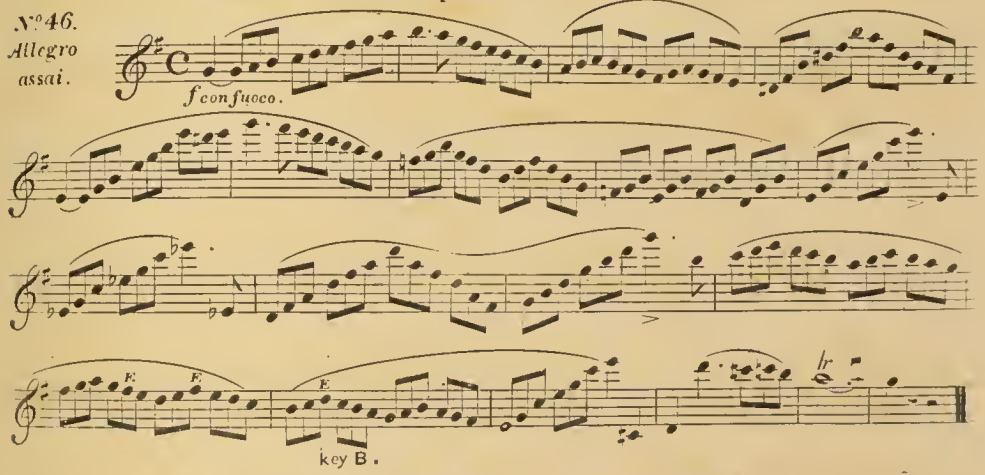
From Kuhlau's Grand Solo Op: 57.

N. 45.
Allegro
appassione.



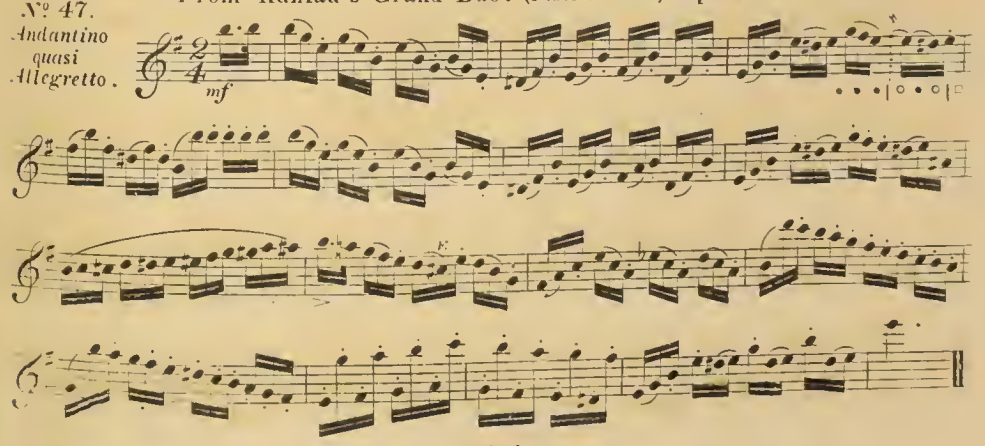
From Kuhlau's Solo Op: 95.

N°46.
Allegro
assai.



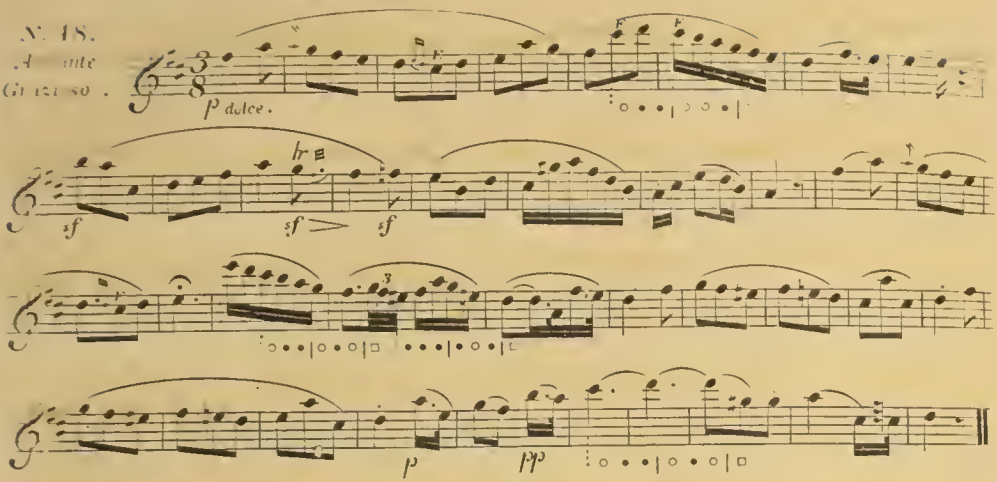
From Kuhlau's Grand Duo: (Flute & Piano) Op: 83.

N° 47.
Andantino
quasi
Allegretto.



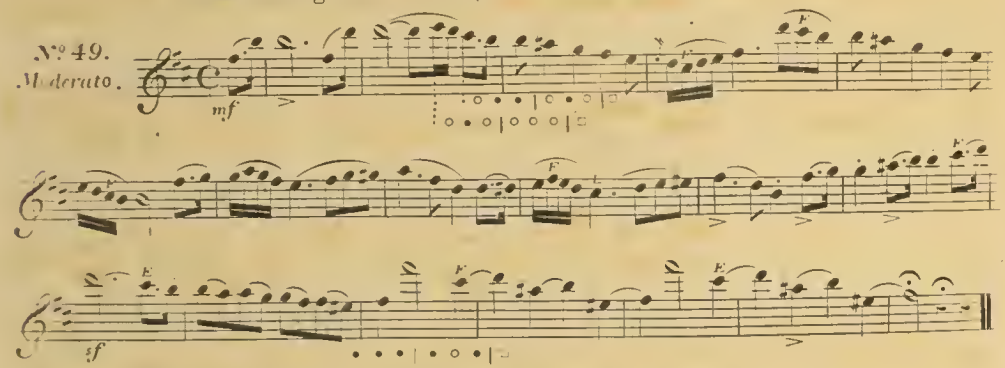
From Berbiguier's Duo: (Two Flutes Op: 28.

N. 48.
Andante
Grazioso.



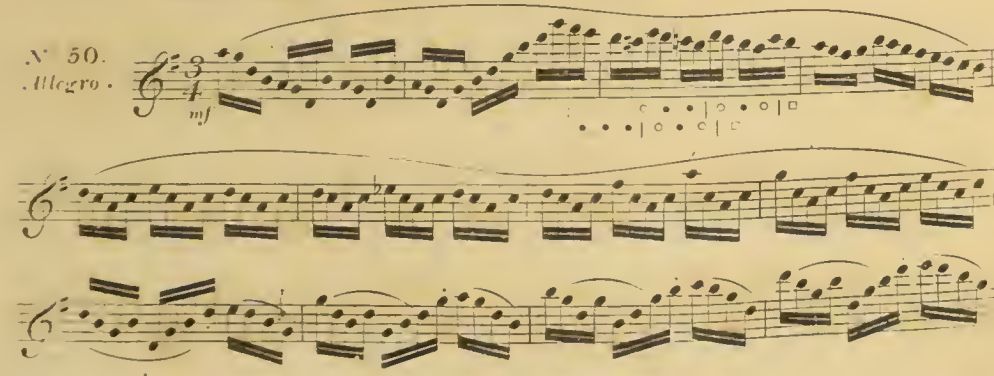
From Berbiguier's Duo: (Two Flutes) Op: 28.

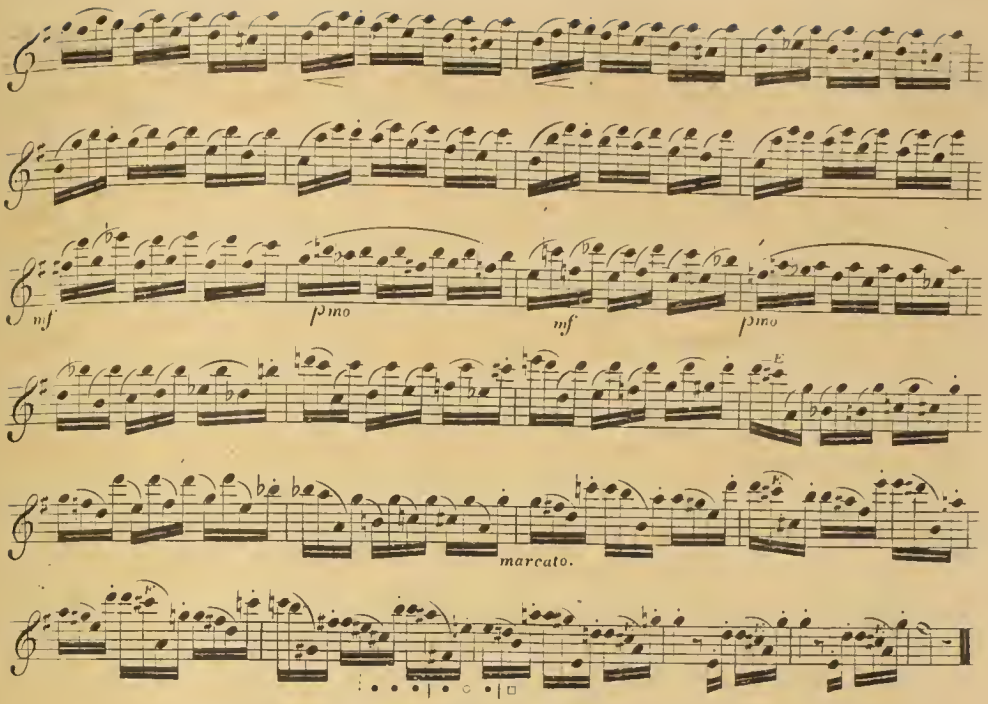
N.º 49.
Moderato.



From Ribas's Studio di Modulazione.

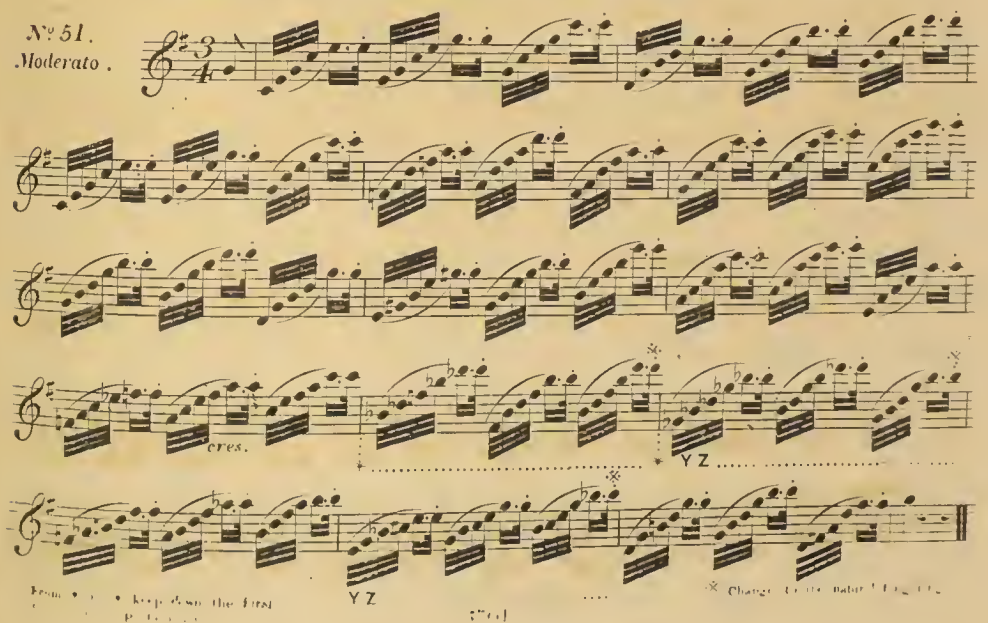
N. 50.
Allegro.





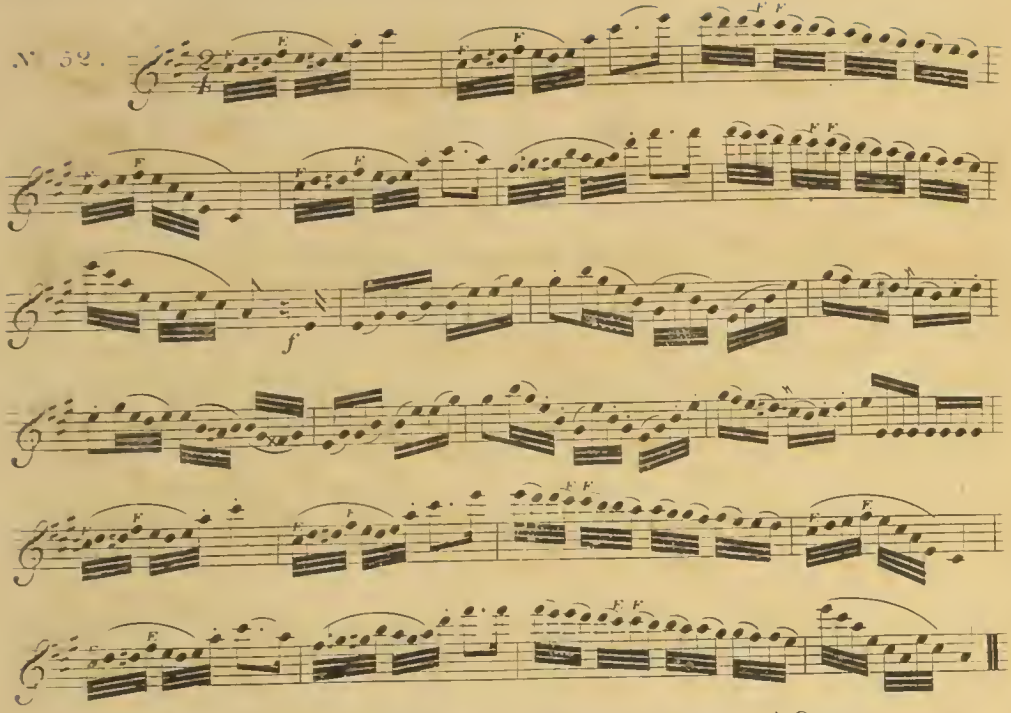
From № 2 of Furstenau's exercises Op: 15.

№ 51.
Moderato.



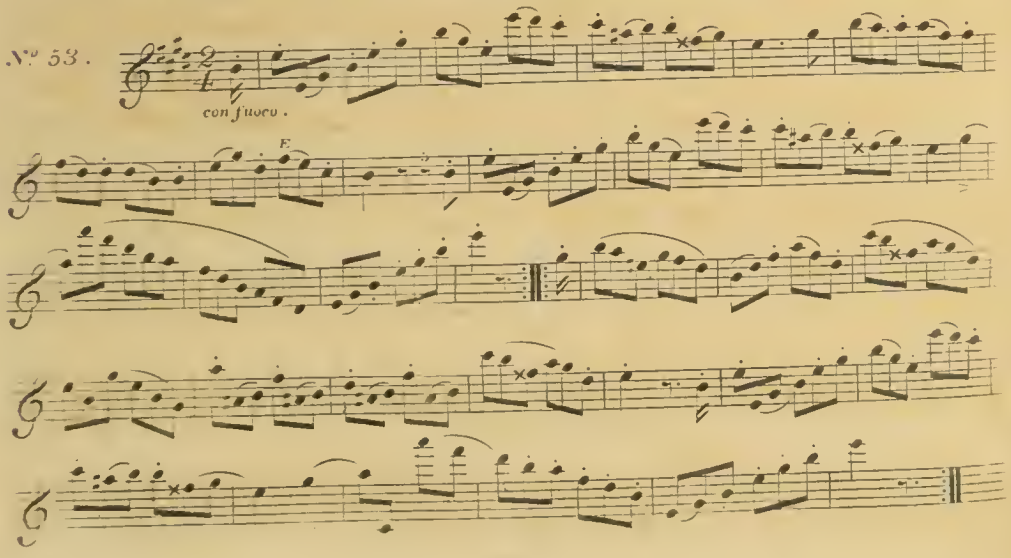
From Furstenau's Op: 30.

№ 52.



Var: *I*, from C. Keller's Divertissment (Flute & Piano) Op: 18.

№ 53.



From Kuhlau's Trio № 1. Op: 13.

№ 54.
Allegro.

D♯ key shut.

dim.

From № 8 of Hugot's Studies Op: 13.

№ 55.
Allegro
Agitato.

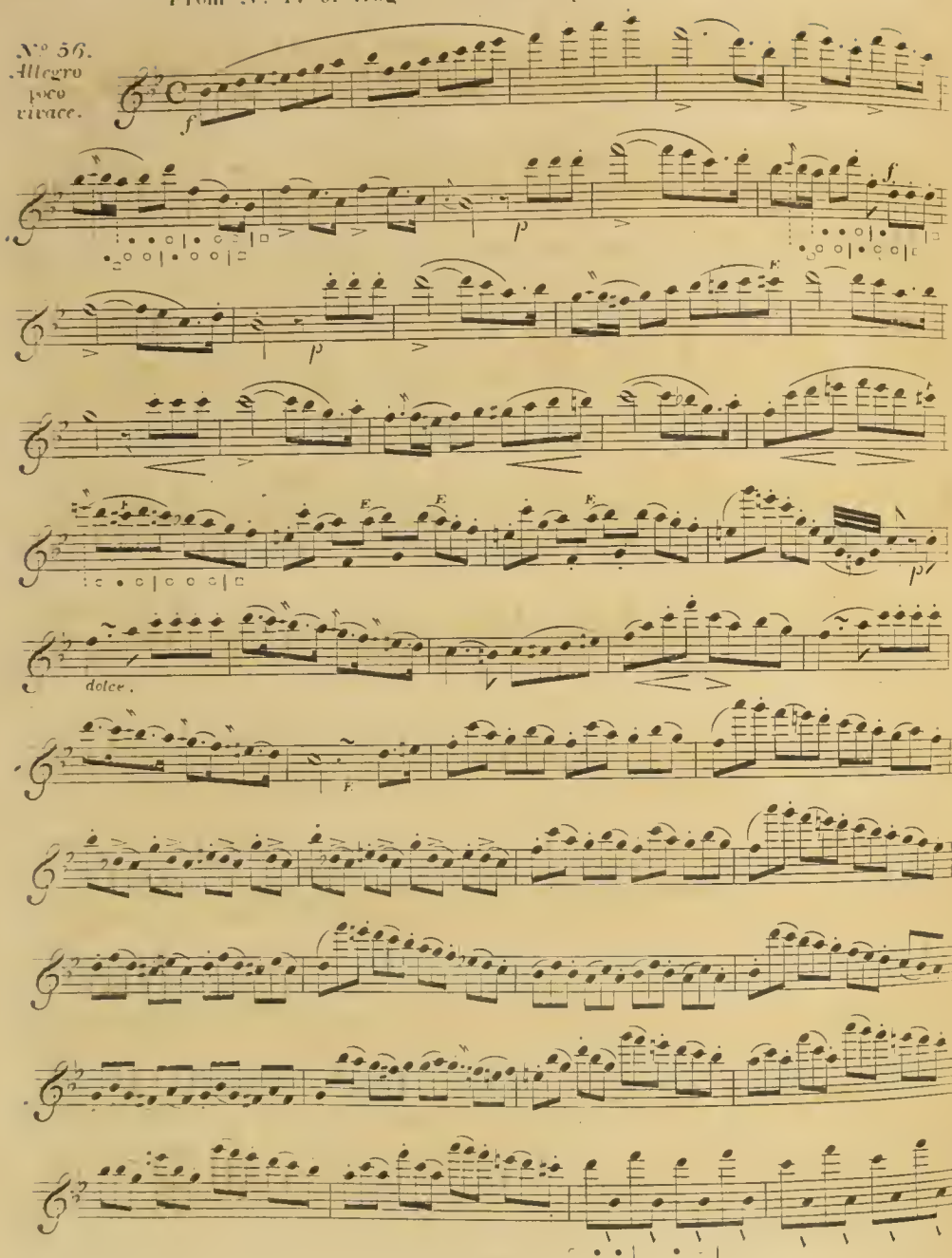
cres. . . . cen . . do . . f

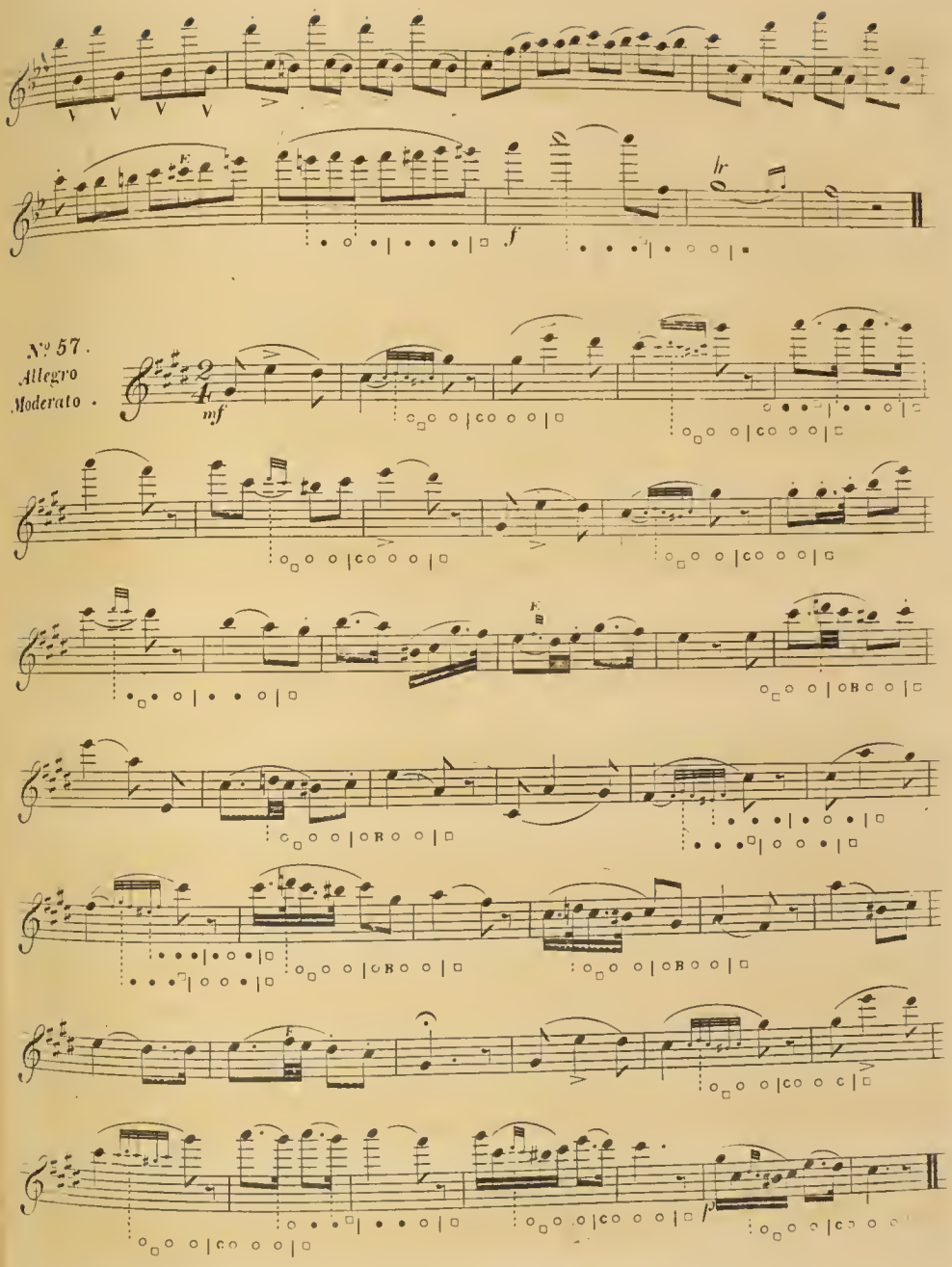
cres.

cres . cen . do. f

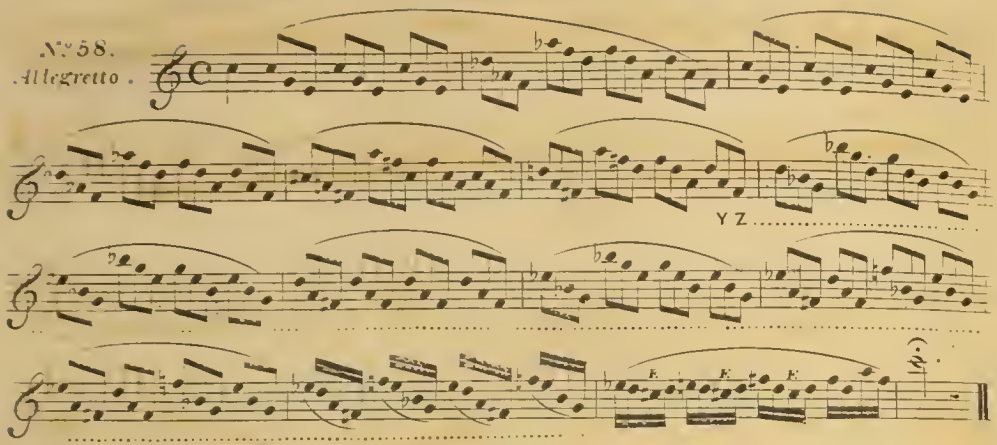
From № 17 of Hugot's Studies Op: 13.

№ 56.
Allegro
poco
vivace.

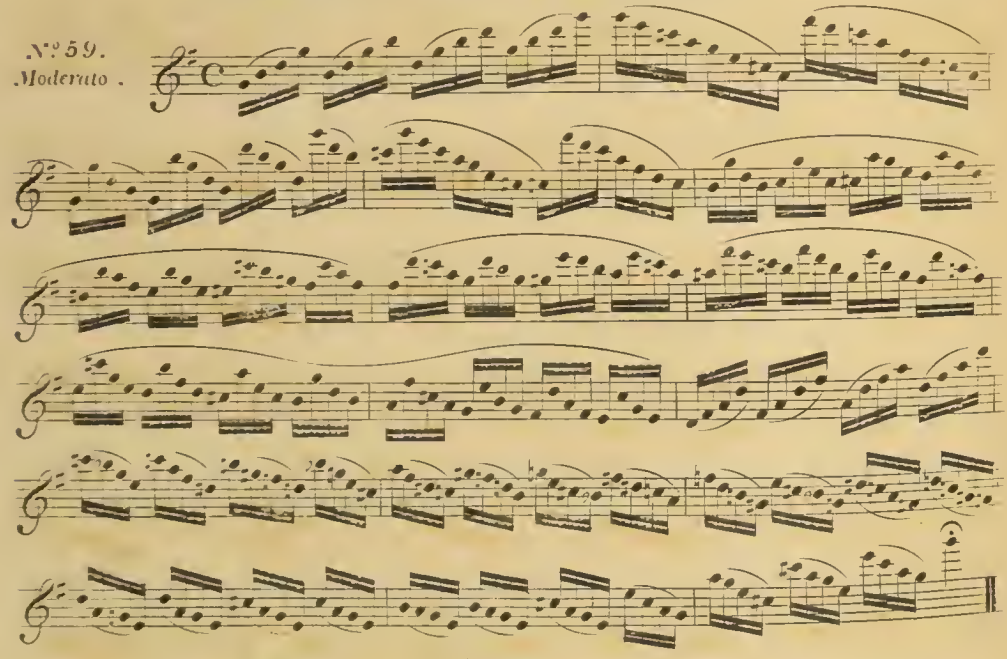



№ 57.
Allegro
Moderato.
mf
f
lr
p

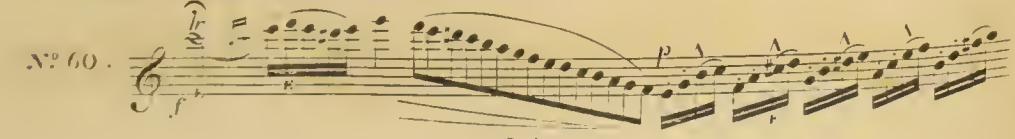
From one of Four Fantasias by Jos. Fahrbach Op. 13.

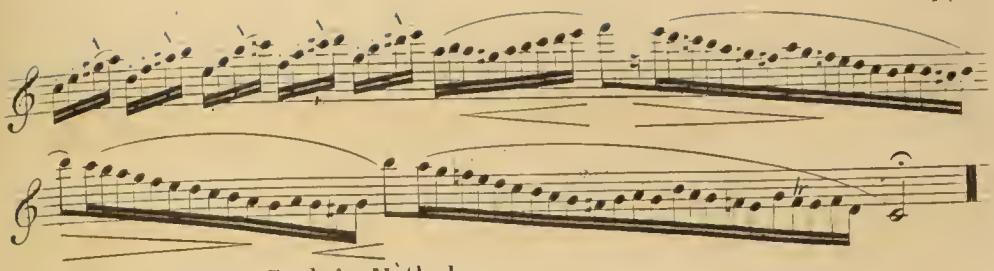


Another Exercise from the above Fantasia.

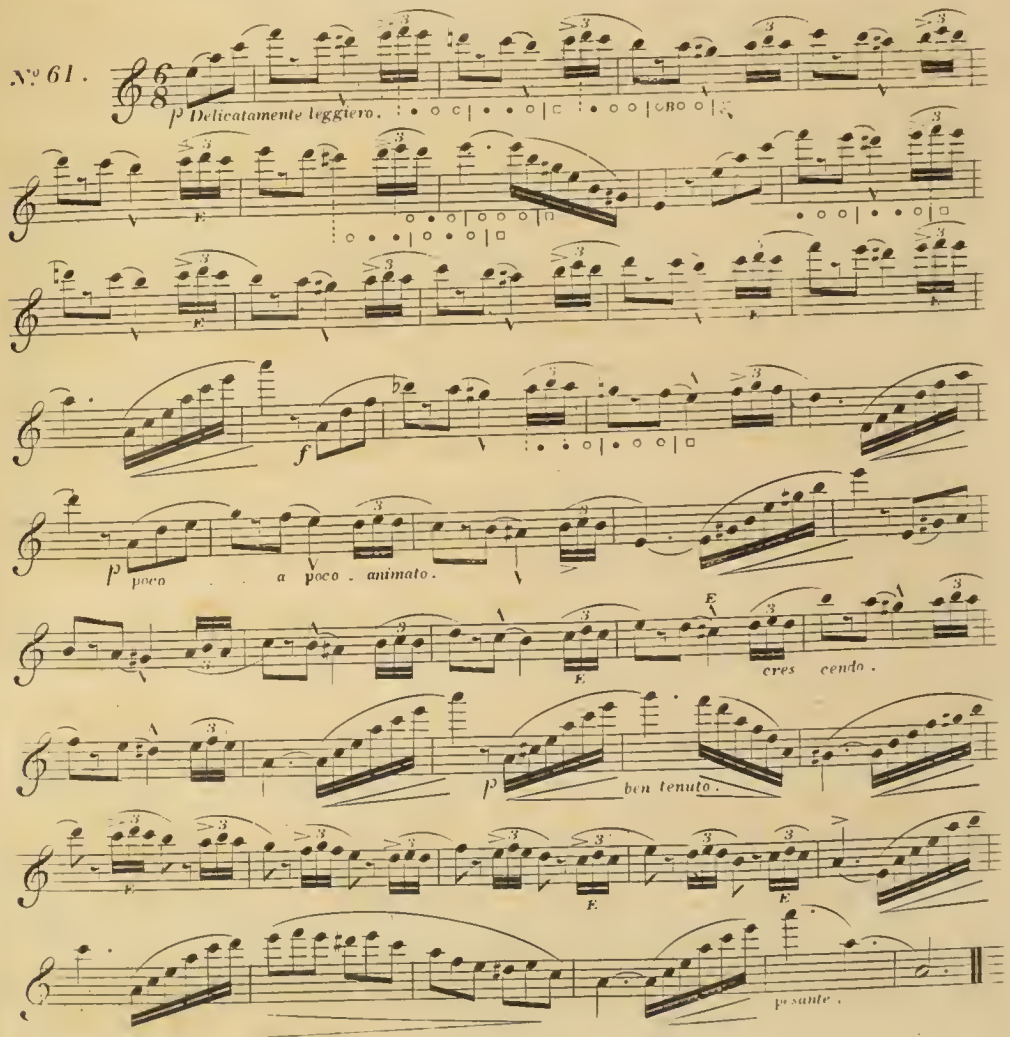


Prelude from Coche's Méthode.



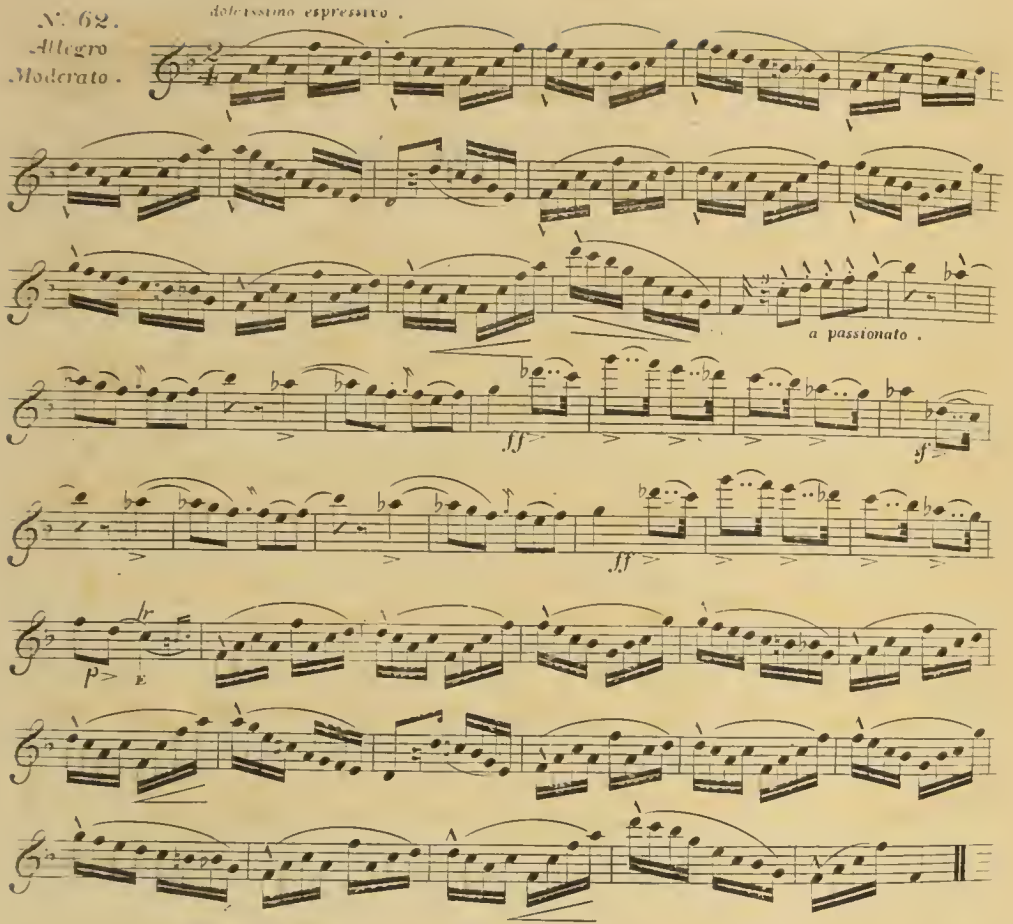


From Coche's Méthode .



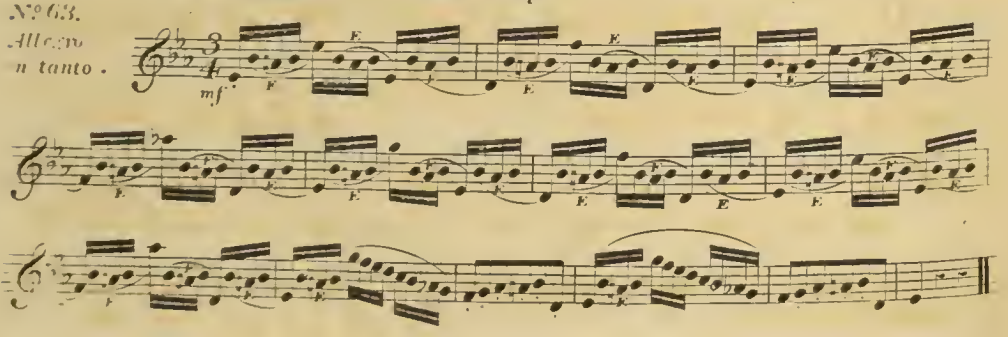
From Coche's Méthode

№ 62.
Allegro
Moderato.

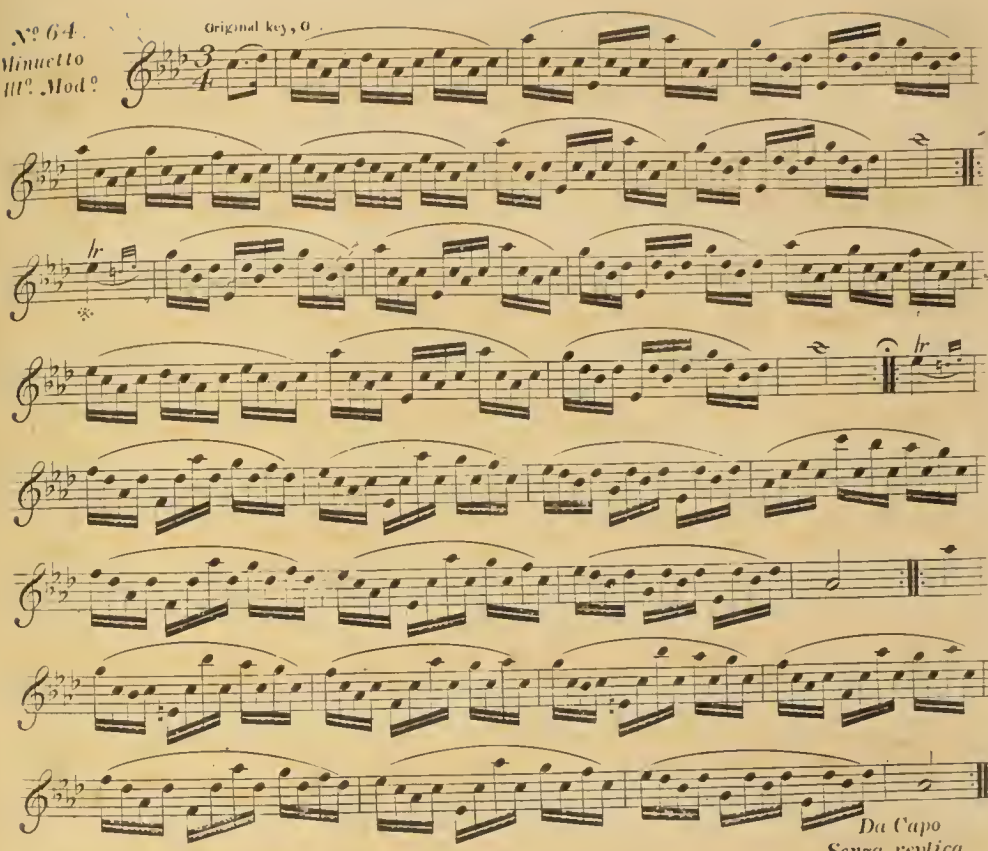


From Kuhlau's Trio № 3 Op: 86.

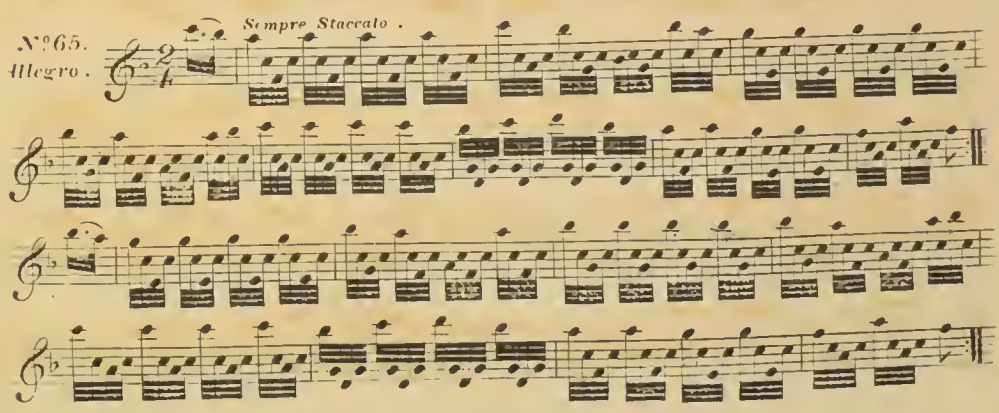
№ 63.
Allegro
non tanto.



From Weiss' 200 Studios .



From Nicholson's O Dolce Concento .

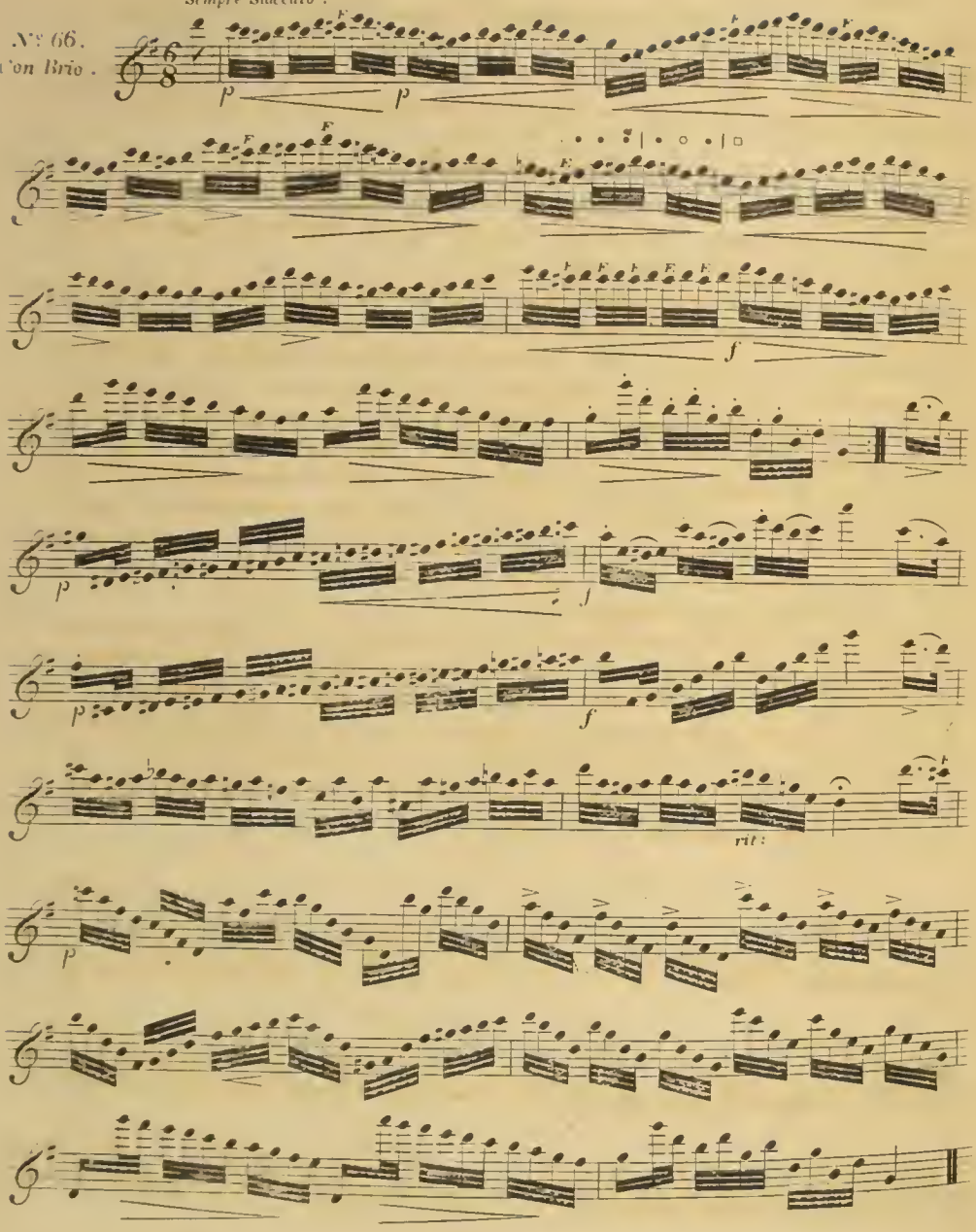


Scale page 59 .

From Nicholson's 13th Fantasia .

Sempre Staccato .

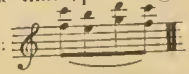
№ 66.
Con Brio .



We now arrive at the study of the fingering known by English flautists, as "Harmonics." In this, the Boehm Flute offers resources hitherto unknown, for the execution of passages in the third octave.

Many of our best Artistes have rejected this fingering on the *old* flute, because the *primitive sounds*, were frequently heard at the same time, producing the effect of consecutive fifths,

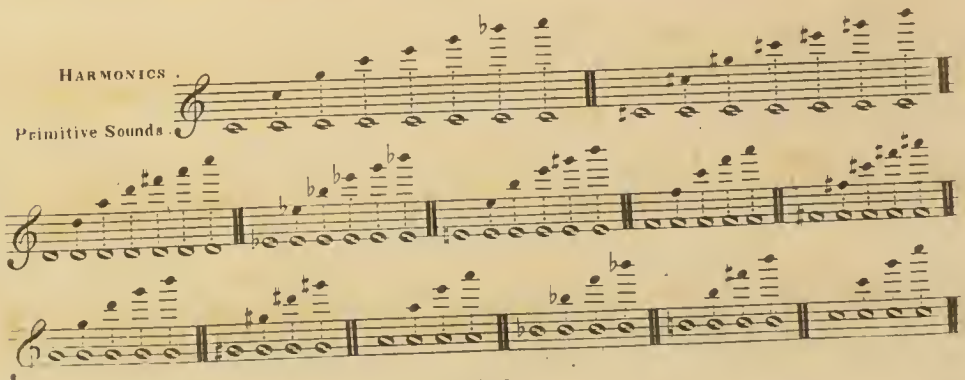
thus:



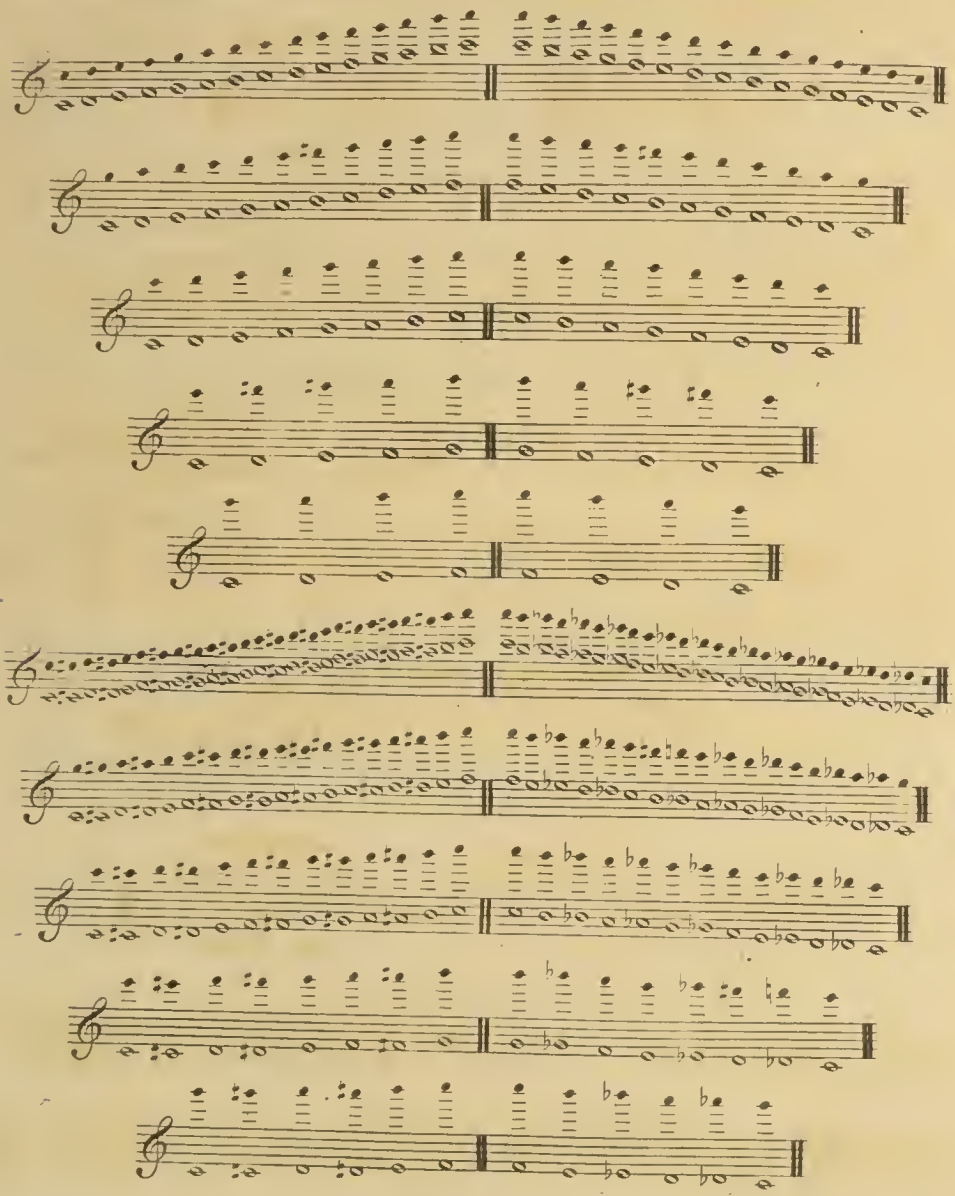
The unnatural distribution of the holes, affected the Harmonics in the third octave, even more than the other notes, as it not only caused the effect of the *double* sounds in the above example, but rendered many others entirely unavailable.

That *Harmonics* are indispensable, I have ever felt thoroughly convinced; as a proof of their being so, I may mention that there are some passages in my own works for the flute, which *cannot* be played with *any other* fingering; still I do not advocate their employment, where the passage can be played legato, with the Natural fingering, because I conceive the quality of Tone (produced by the Harmonics) to be inferior; somewhat of a smothered nature, not unlike the sound of a Human Voice, if shut up in a Box. This defect, although considerably lessened on the Boehm flute, exists to a trifling extent; performers however may avail themselves of a *judicious* use of the Harmonics, without offending the most refined Ear, because the equality of the holes in size and distance, which renders the *primitive* sounds perfect, extends its influence to all *derivative* sounds. As the third octave, was, at first, considered *too Sharp*, the Harmonics may be thought *too flat*.

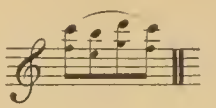
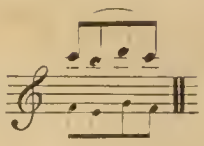
In practising them, the Student must propel the stream of Air, with increased Velocity, by giving much greater pressure to the Lips than he was accustomed to do, for the Harmonics on the old flute; this will render them in Tune, and almost entirely obviate that smothered quality of Tone (which I conceive to be so objectionable) and will place them nearly on an equality with the sounds produced from the Natural fingering. The following Table exhibits the Harmonics (or derivative sounds) of the twelve semitones in the first octave (or primitive sounds), their *practical* use is exemplified in subsequent exercises.



From the preceding Table, the following Scales are deduced. Some of them will be found difficult to produce; those however which are required to facilitate passages, are easy of production, after a little practice; the others, I conceive to be more curious, than useful.

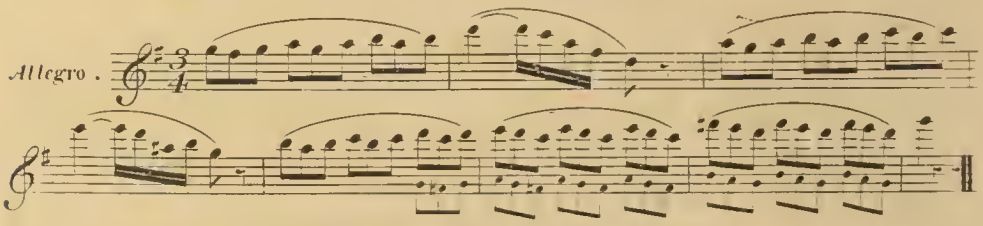


When the Harmonic fingering can be made available, it will be denoted, by the primitive sounds being written under, in *small* notes

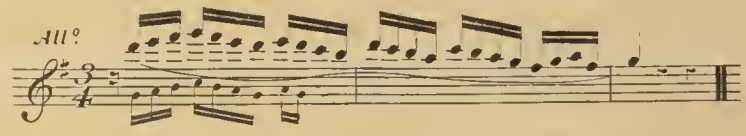
thus:  or thus: 

which will imply, that the large notes are to be fingered like the small notes, but the *sound* of the *large* note, is to be produced, by pressure of the lip, as before stated. I would advise the Student to practice the fingering of the Harmonics in the subsequent exercises, *Mentally*, before he attempts to produce the sounds, in order that his undivided attention may be given to the Tone and Intonation.

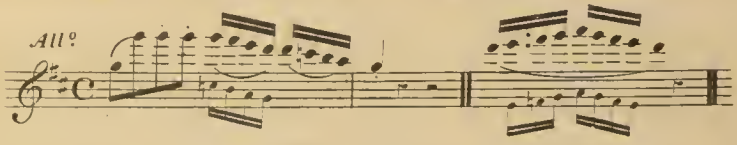
Flute Solo in the Overture to La Gazza Ladra.



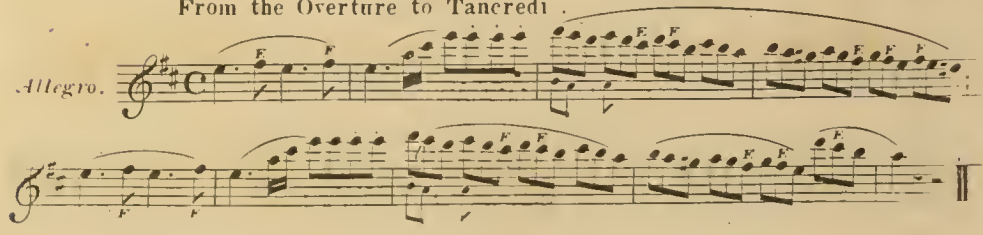
From Mehul's Overture "Les deux Aveugles."



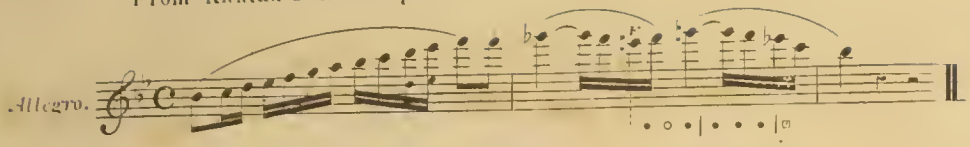
From Cherubini's Overture to Anacreon.



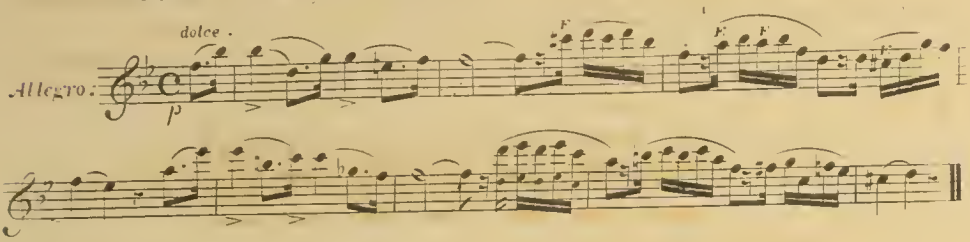
From the Overture to Tancredi.



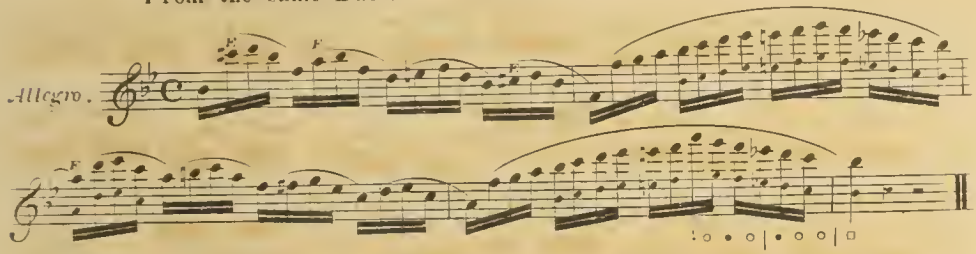
From Kuhlau's Duo: Op: 81 .



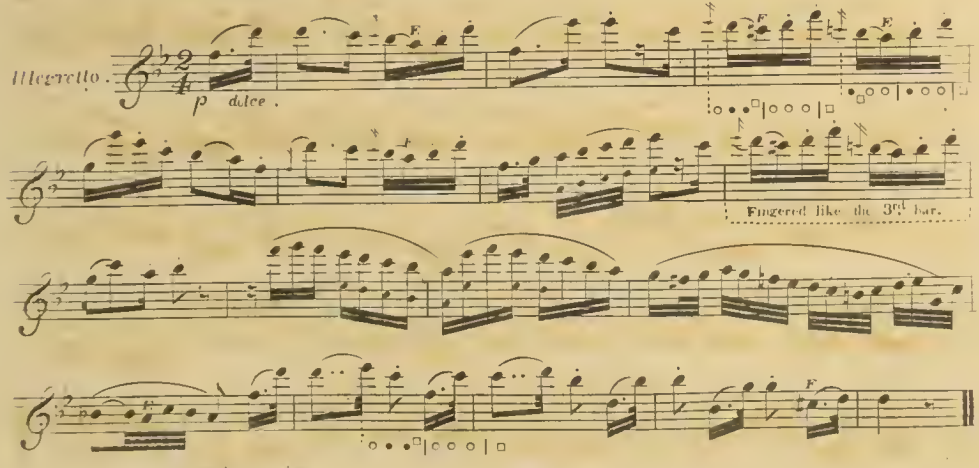
From Kuhlau's Duo. Op: 39 .



From the same Duo .

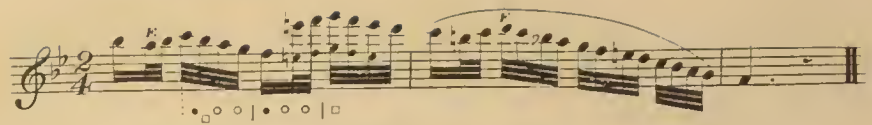


From the same Duo .



From the same Duo.

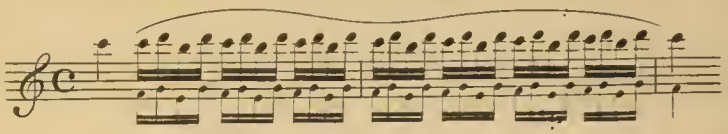
Allegretto.



The Harmonic fingerings in N°65, are marked as they used to be for the old Flute, but need not now be employed, as the natural fingering offers no difficulty in that situation.

In the Introduction of the Fantasia from which N°65 is taken, there is a passage of a similar nature in which the Harmonic fingering is indispensable; it runs thus,

Allegro.

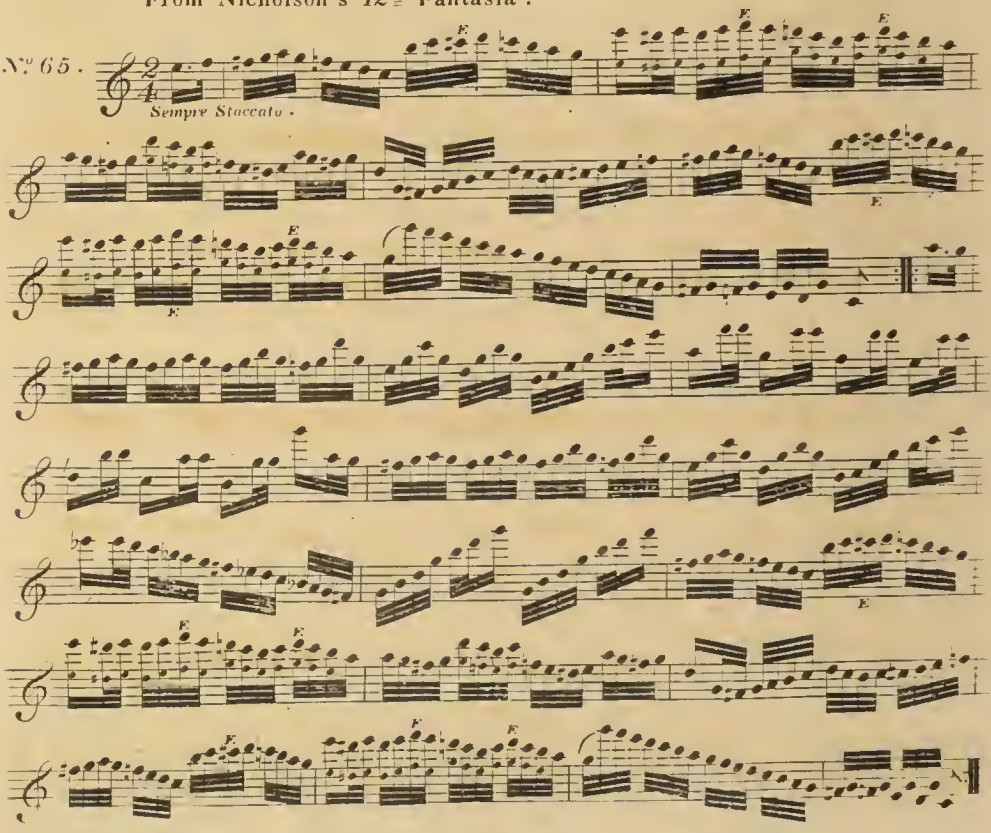


&c.

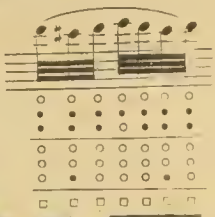
From Nicholson's *12th* Fantasia.

N°65.

Sempre Staccato.



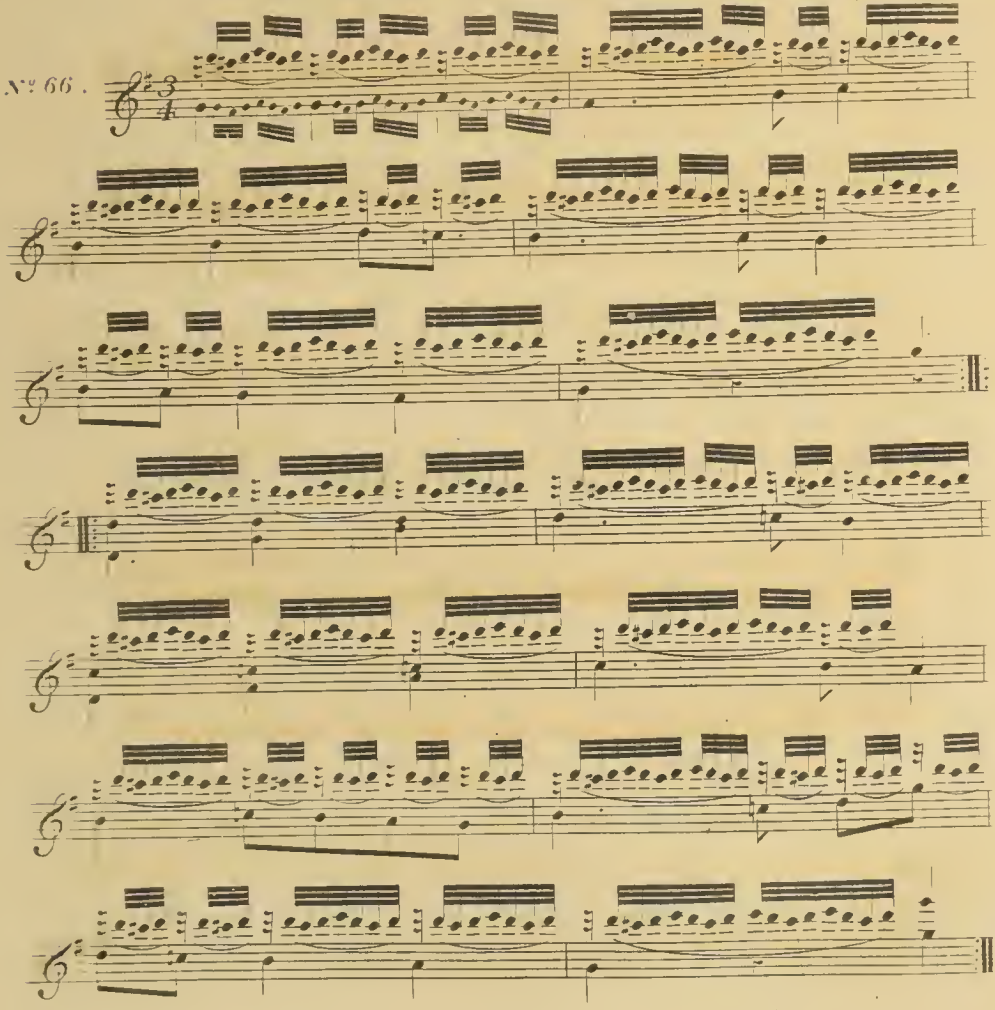
In passages like the following, the Harmonic fingering might be used, but I cannot recommend it, nor would I use it myself, because, by employing the exception for C♯ thus ○ • • | ○ • ○ | the other parts become easy.



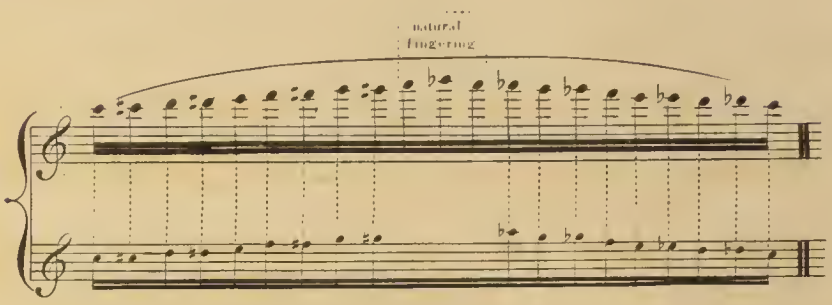
It might be rendered still easier, by the following fingering,

Var: 8, from Drouet's God save the Queen.

№ 66.

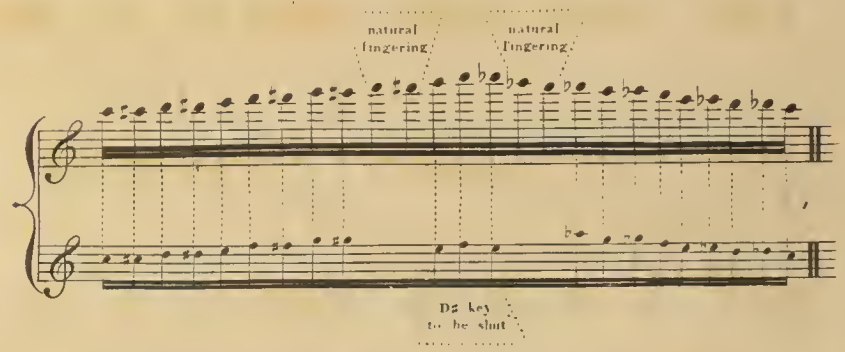


When the Chromatic Scale is played *rapidly*, the Harmonics might be advantageously employed, as in the following example



A little practice will render the above Scale, very easy.

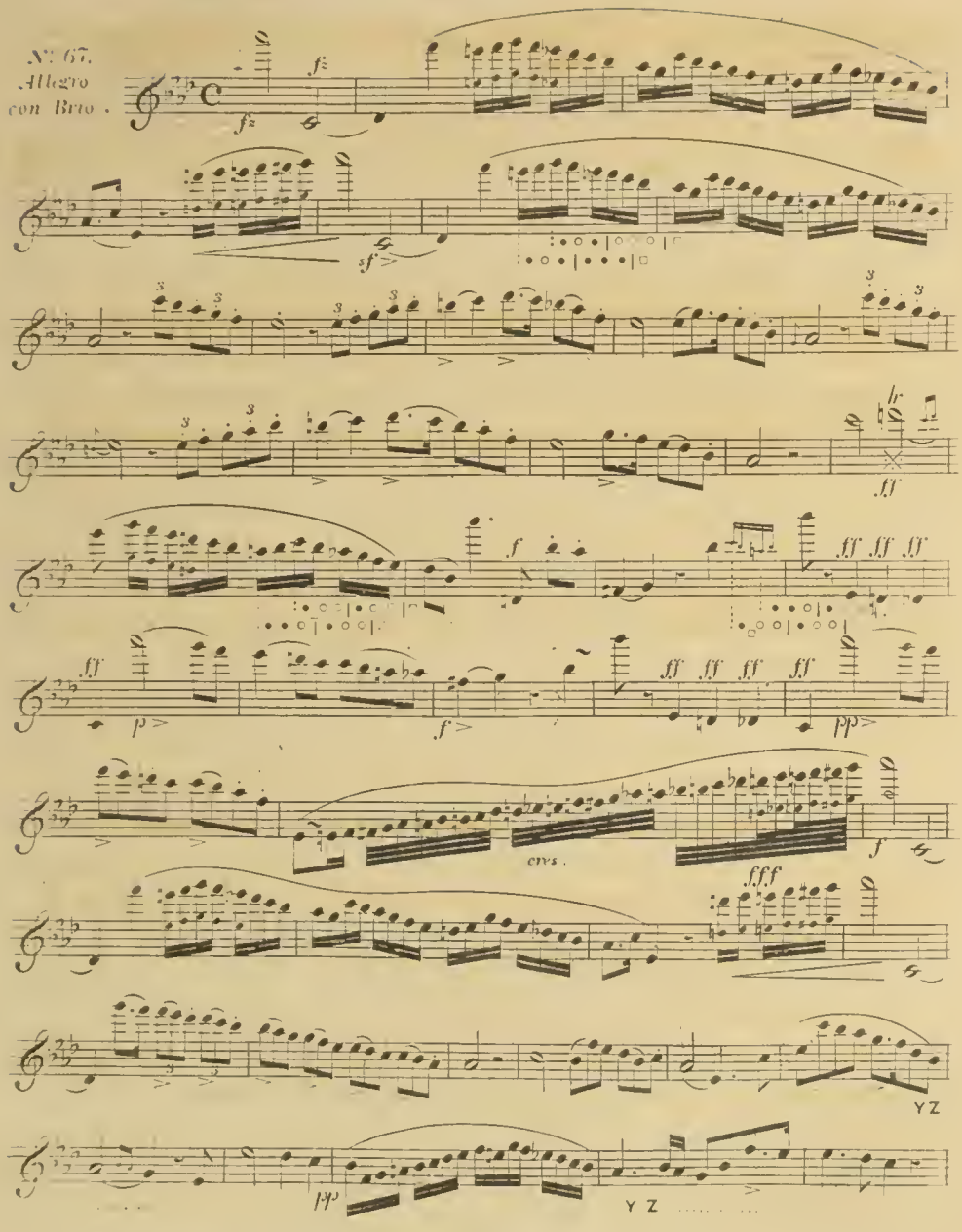
Should the *two highest* notes be required, they may be fingered as under

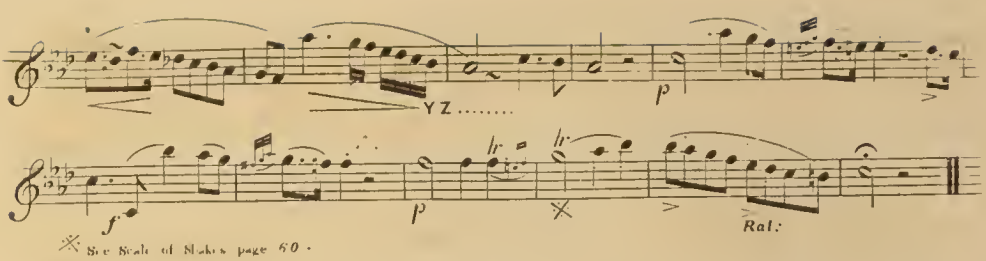


When the Student has acquired a tolerable facility of the above, the following exercise from Nicholson's 2nd Fantasia may be practised, the 2nd and 6th Bar of which are alike, but differently fingered.

The fingering of the 6th Bar, is preferable.

From Nicholson's 2nd Fantasia .





※ See Scale of Shakes page 60.

There is another way of fingering some notes, viz, by placing the finger upon the outer or inner edge of the Ring, without stopping the hole *under* the Ring; for example, if any of the Rings for the right hand be acted upon in this manner, it shuts the 7th hole, and (with the finger of the left hand *down* as in playing G♮) makes F♯※; when this fingering is required it will be denoted by having a cut through the hole, thus • • • | ◌̇ ◌ ○ | □ which implies, that the finger is to act upon the outer or inner edge of the Ring, instead of stopping the Hole, as hitherto.

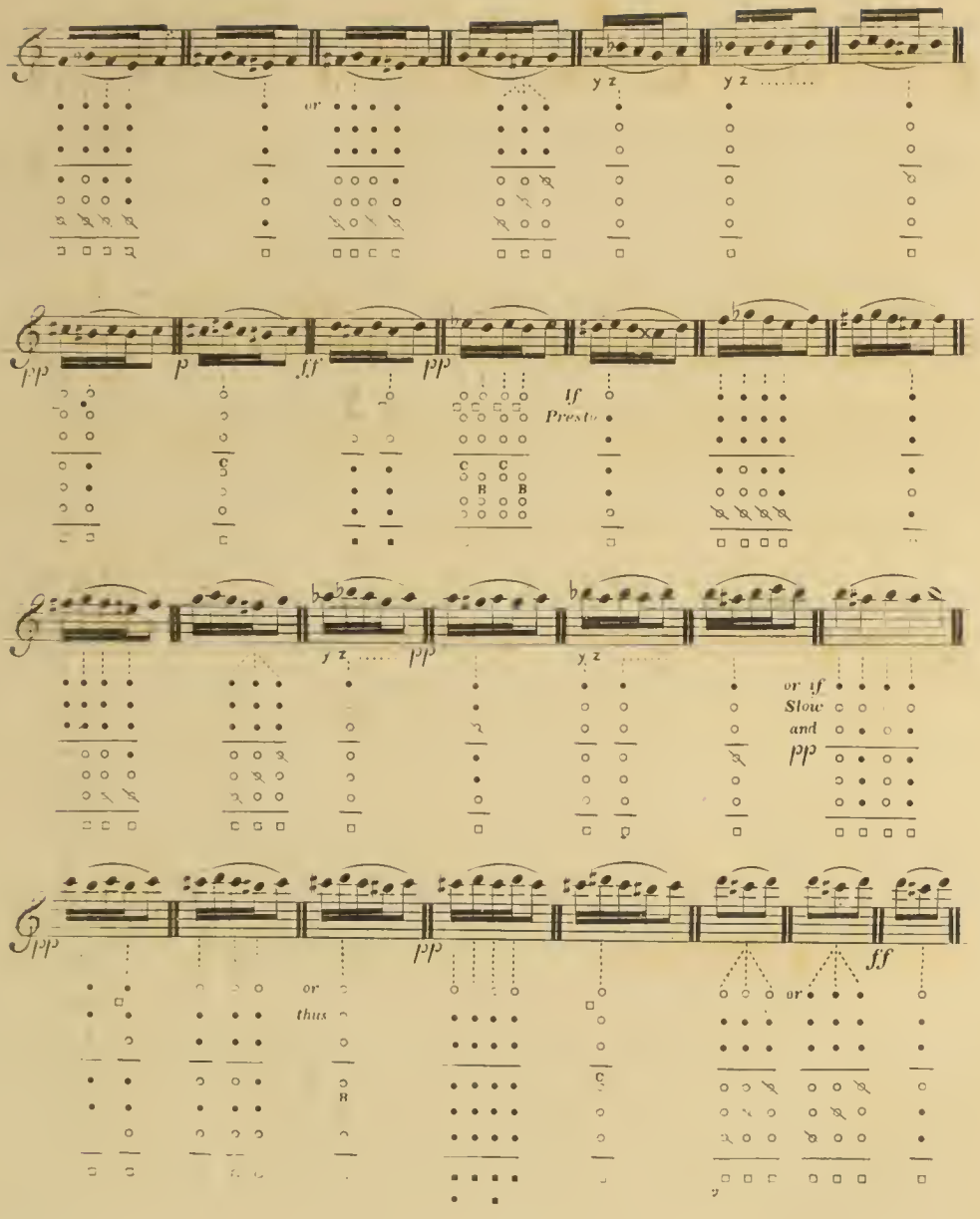
The Variety of passages in Music being almost infinite, an Instrumentalist cannot be possessed of too many fingerings, or in other words, "should be thoroughly familiar with all the resources of his Instrument", in order that he may be prepared for every style of passage. The Natural fingerings, and the exceptions already given, will serve for ordinary purposes; still I would advise the Student to peruse attentively, the fingerings in the following passages, for even if their use be of unfrequent occurrence, it is possible, that the perfect performance of some passages, might be marred in their absence. I do not mean it to be inferred that a thorough knowledge of them is indispensable, but I offer them, as additional resources, hitherto unknown on the old flute, as an amusing study, as a means to heighten the effect of Flute music generally, consequently to elevate the character of the Instrument, and as an inducement to the Studious and Talented Flautist, to explore still further, the vast resources offered in Boehm's system.

Some of them must be employed in Piano passages *only*, and others, in Forte passages, consequently they will require an alteration of the lip, as on the old Flute.

The notes which are *not* fingered, are to be taken with the *Natural* fingering, and in every case, the first and last note of each group, are to be fingered alike.

※ This is precisely the same fingering for F♯ as the old Flute, in respect to the number of holes acted upon.

* When the Ring is acted upon instead of the hole, it causes the Note to be a little sharper. The following passages contain examples for its use, likewise some other novel fingerings, and a few exceptions before given, but in a somewhat [illegible]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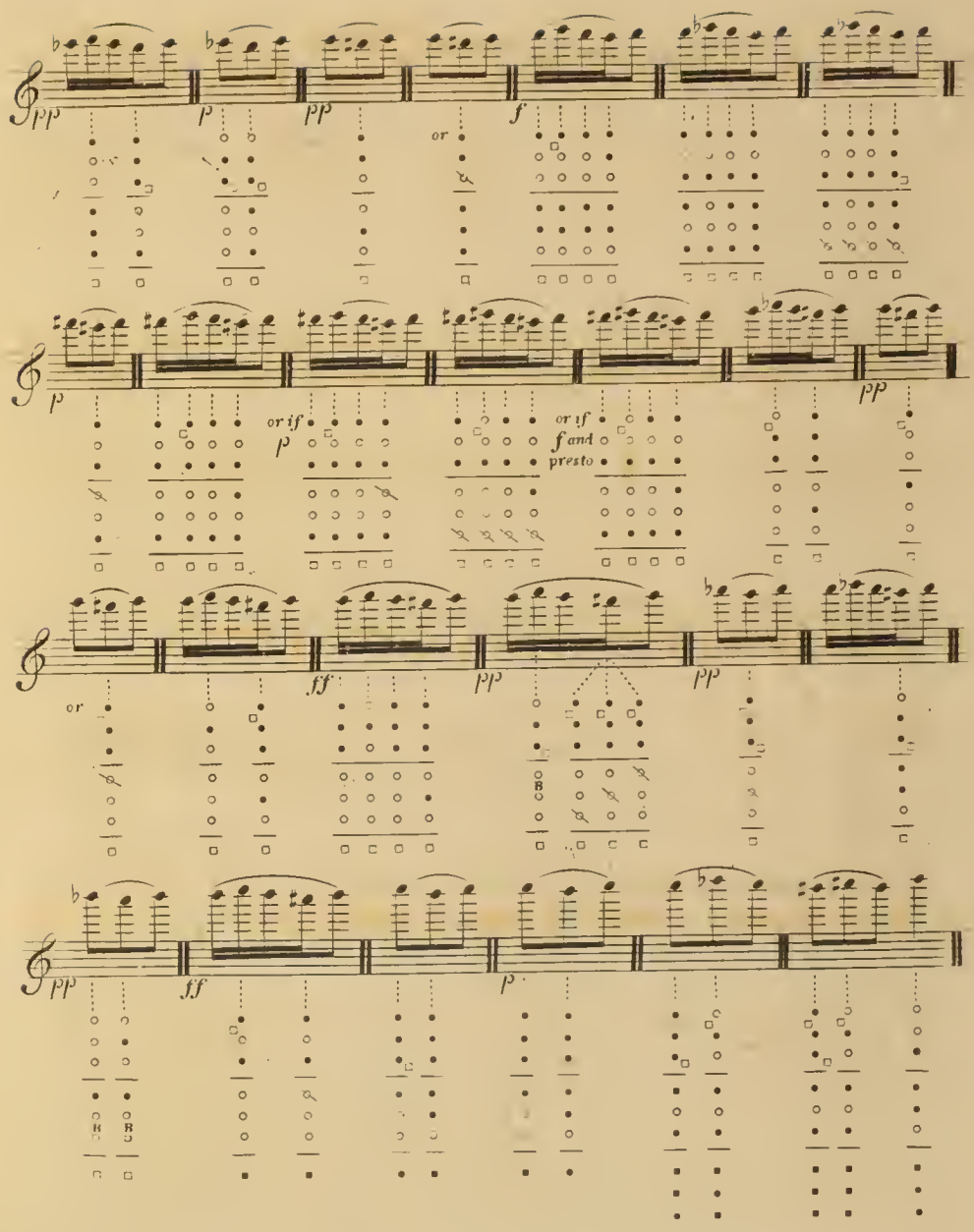
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ff
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ff
p

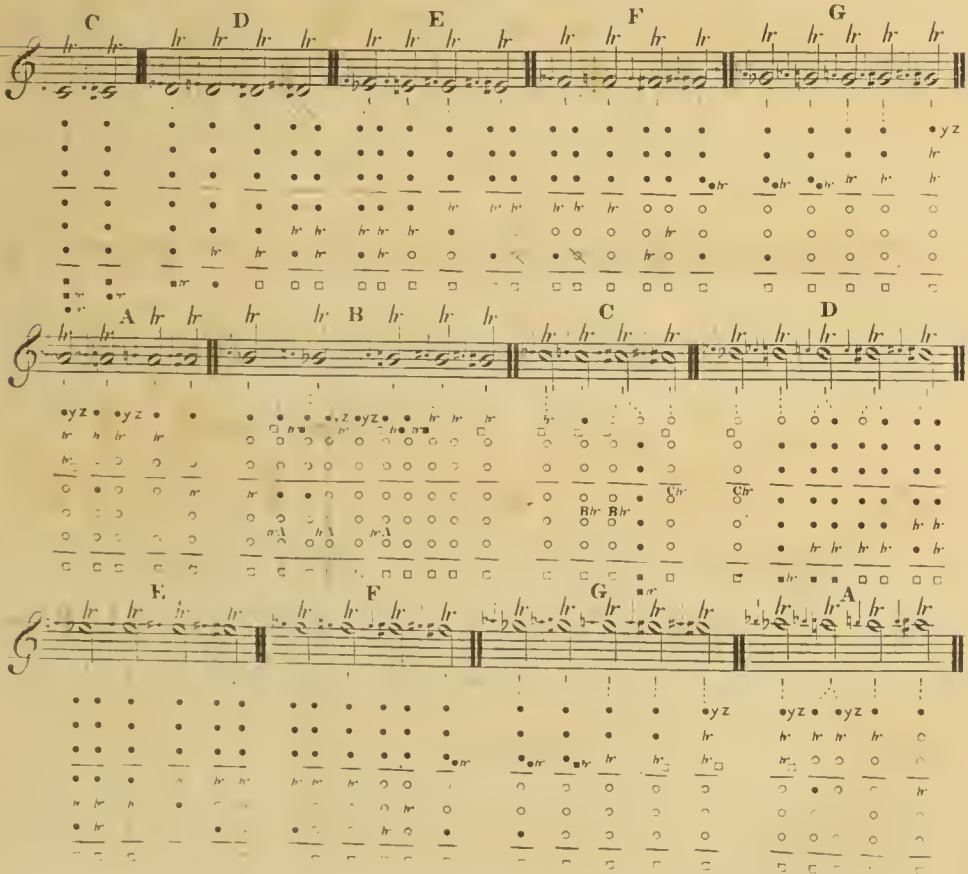
The following Scale of Shakes should now be studied; it will be found to contain a shake for every note upon the Instrument, whether to the full tone or semitone.

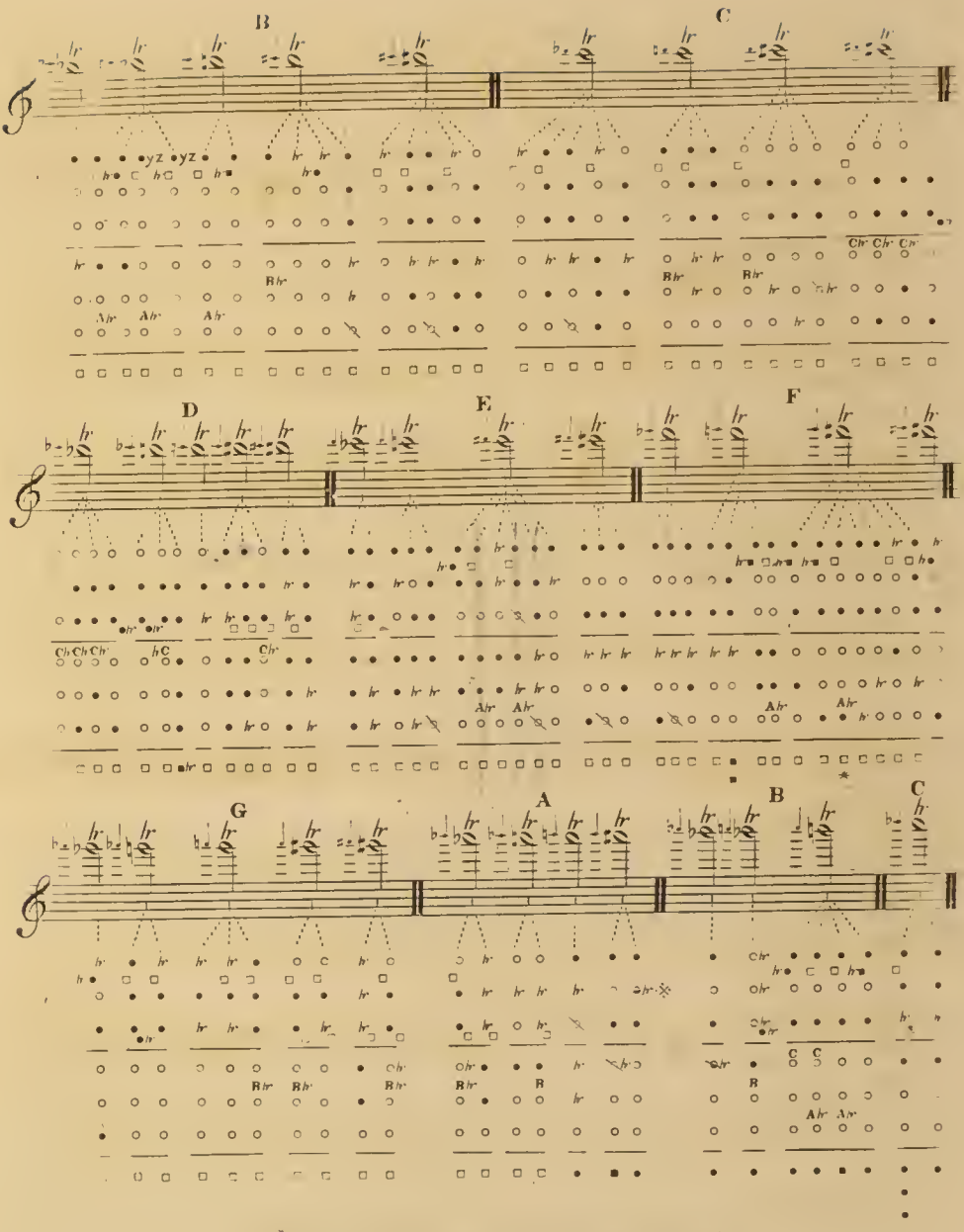
Where a choice is available, the student should select that which is most convenient to himself, but with a due consideration of the style, or nature of the passage in which the shake is introduced, as some of them will be found servicable in *forte* passages only, and others, in *piano* passages. Those which may (from their novelty) present a difficulty, should be practised a little every day, until an equal and brilliant movement of the fingers be established. The *first* fingering of each, is the most approved.

It is my intention to write studies for every major and minor key; the shakes; the staccato &c &c &c, in which the various fingerings will be introduced, and marked.

They will be published in Two Books, and entitled "*Etudes Caractèristiques.*"

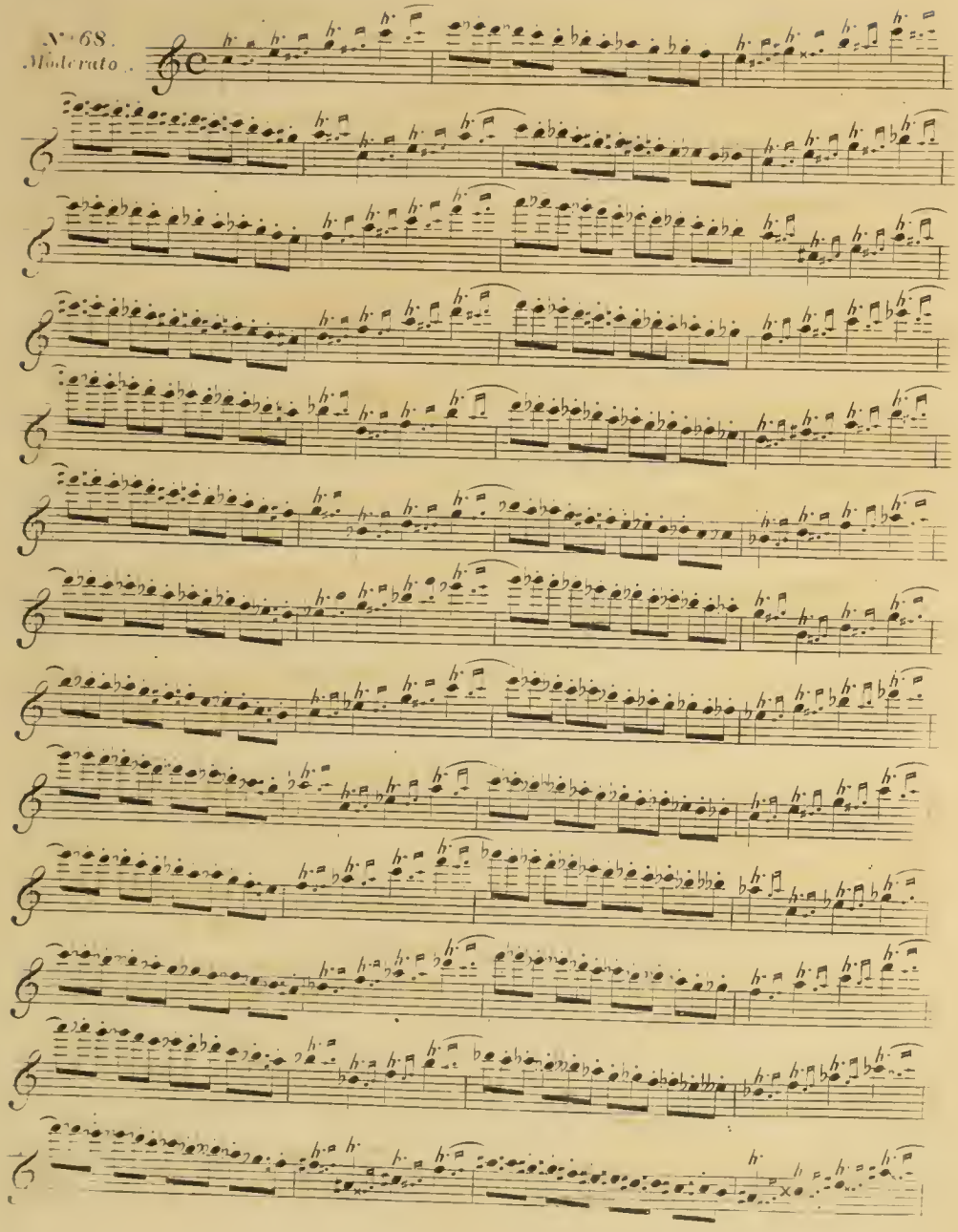
SCALE OF SHAKES.

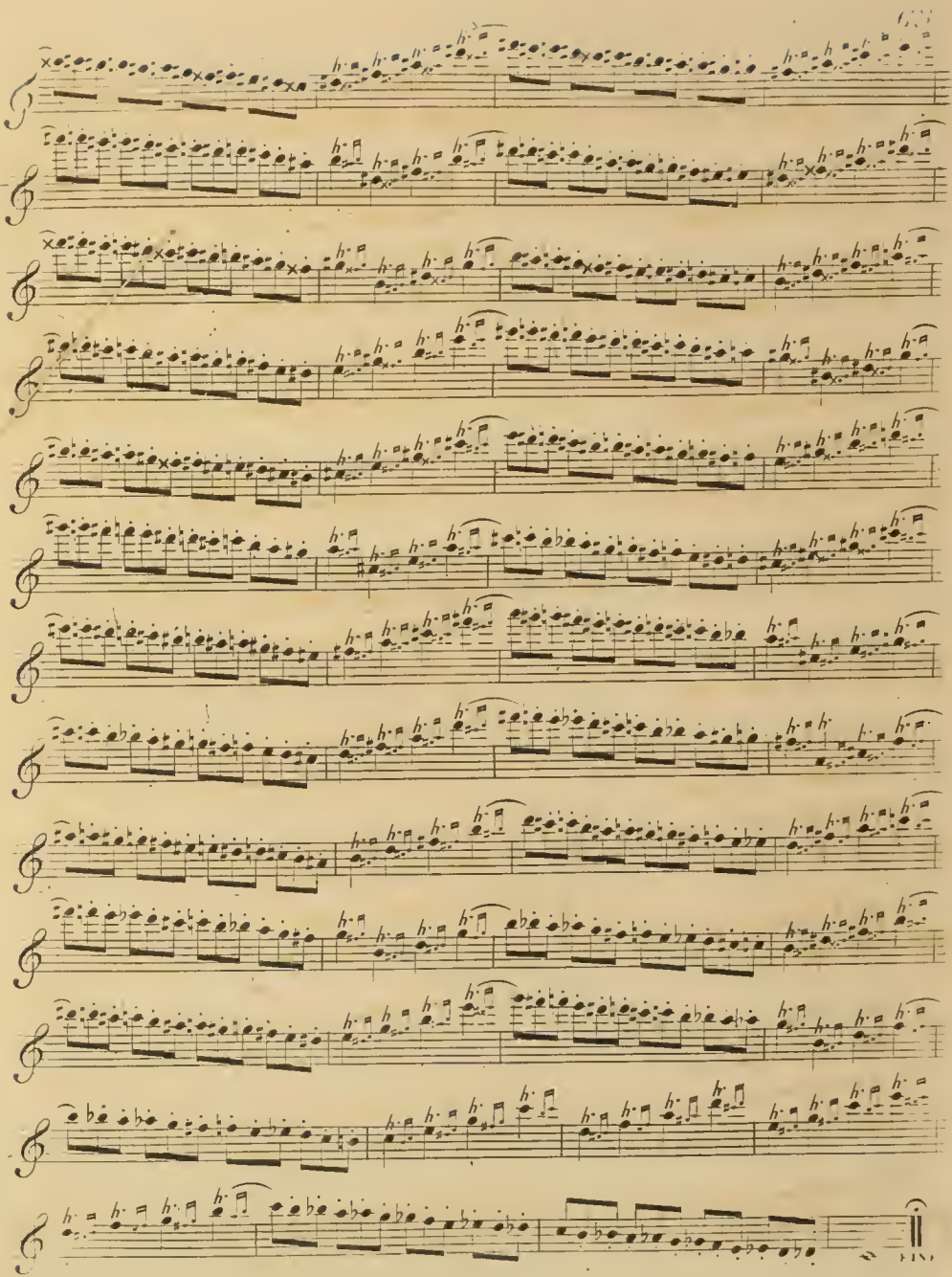




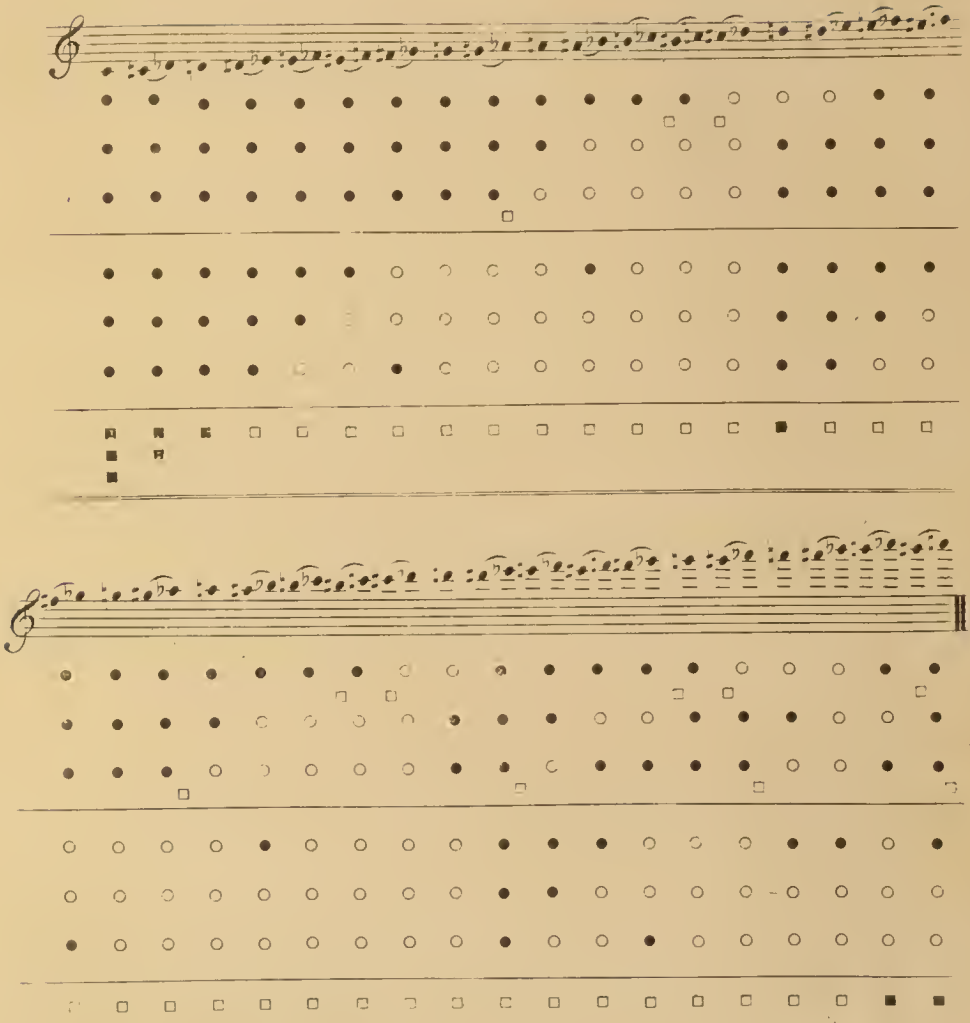
* Strike the key A with the Second finger of the Right hand.

Exercise for the Shakes. (From Boehm's Studies Op 17.)





GENERAL SCALE OF FINGERING.



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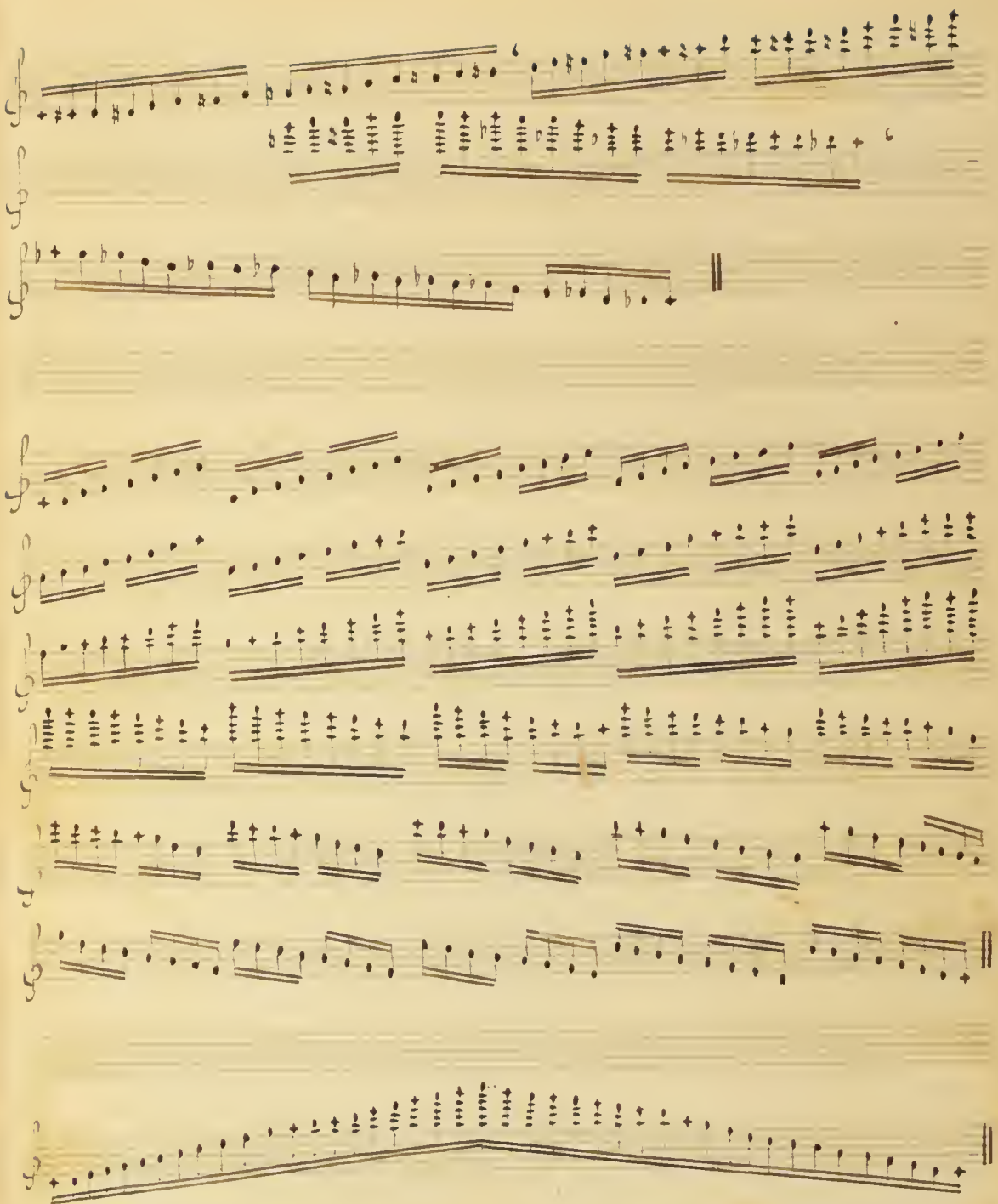

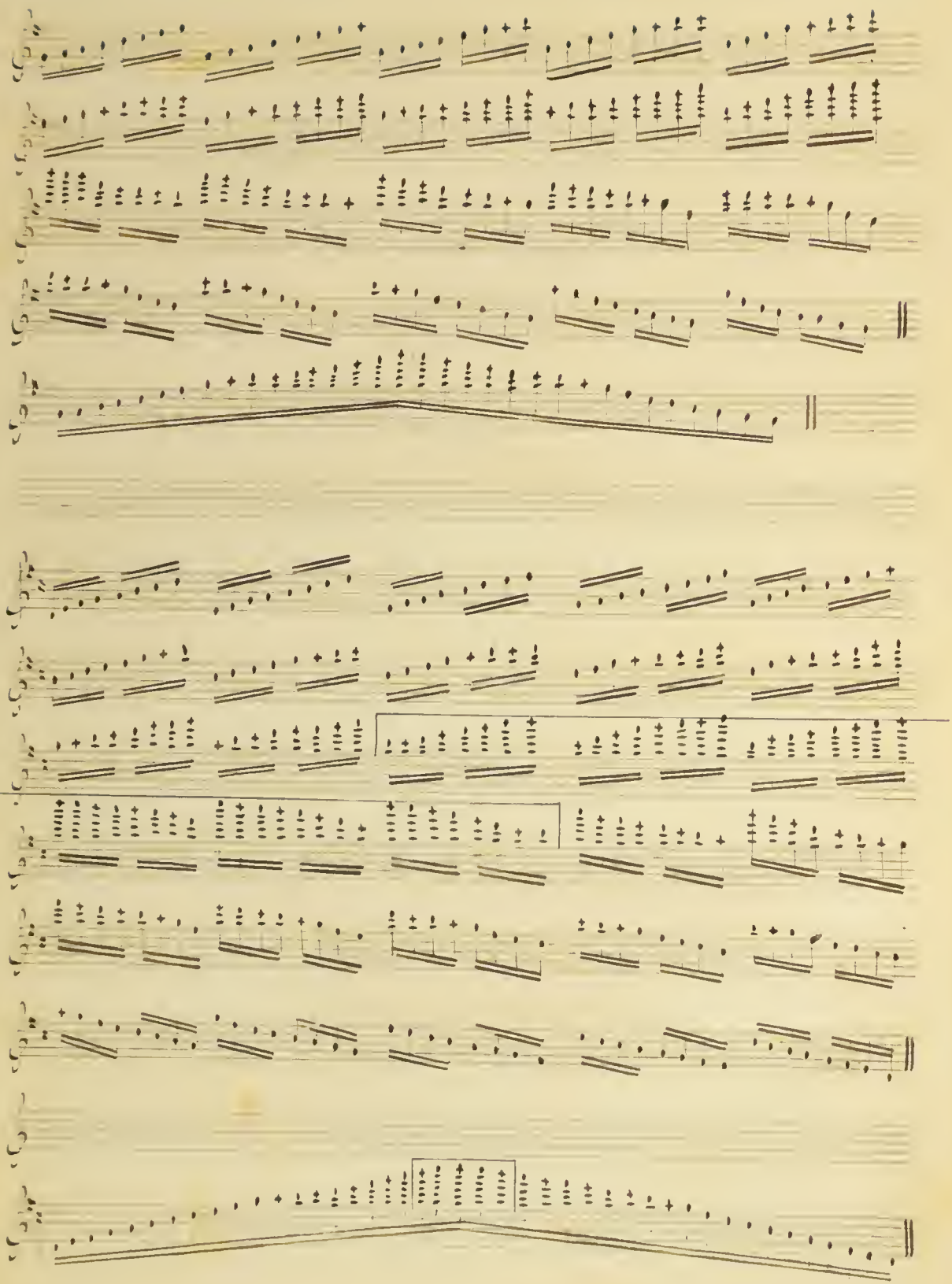

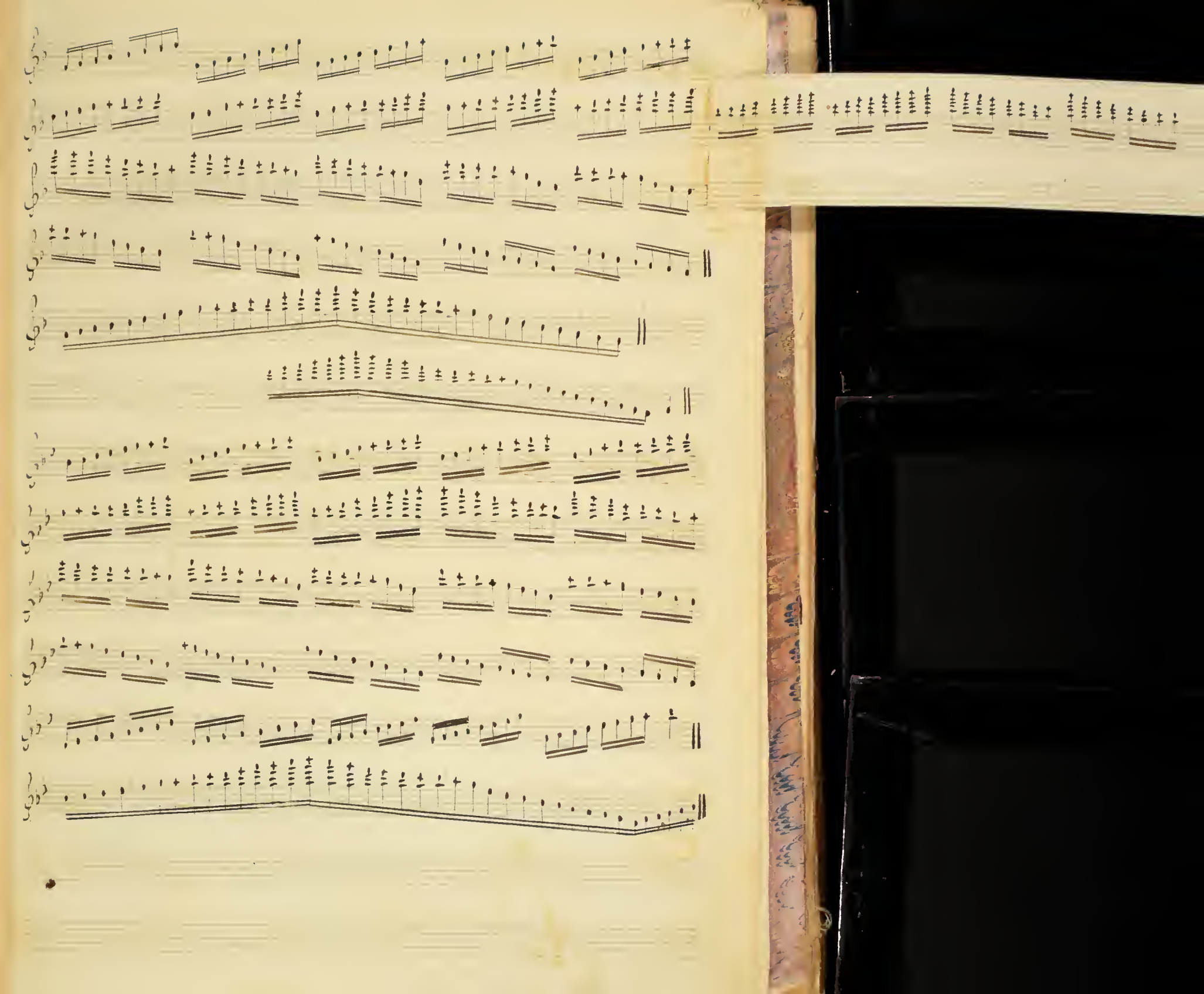

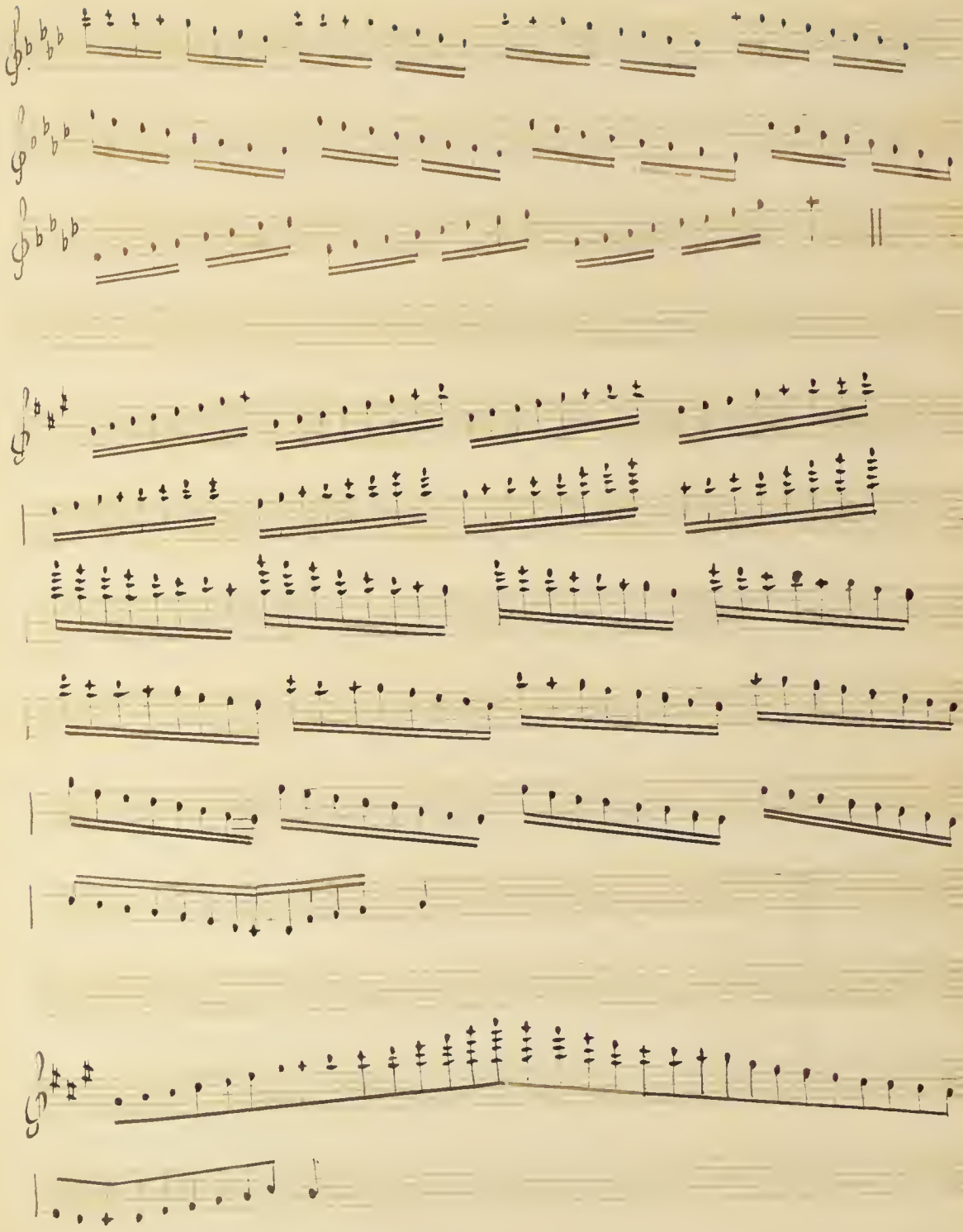

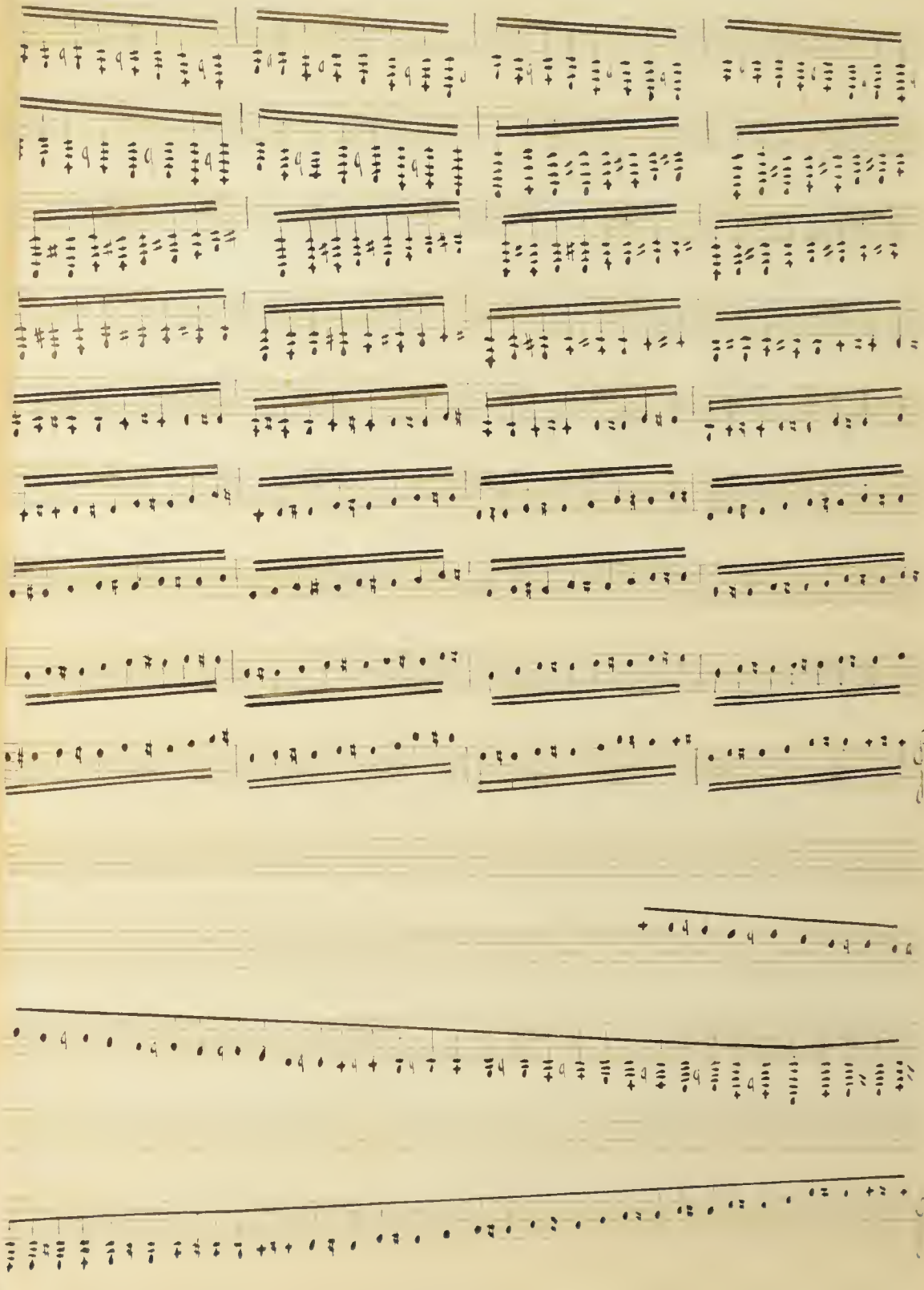

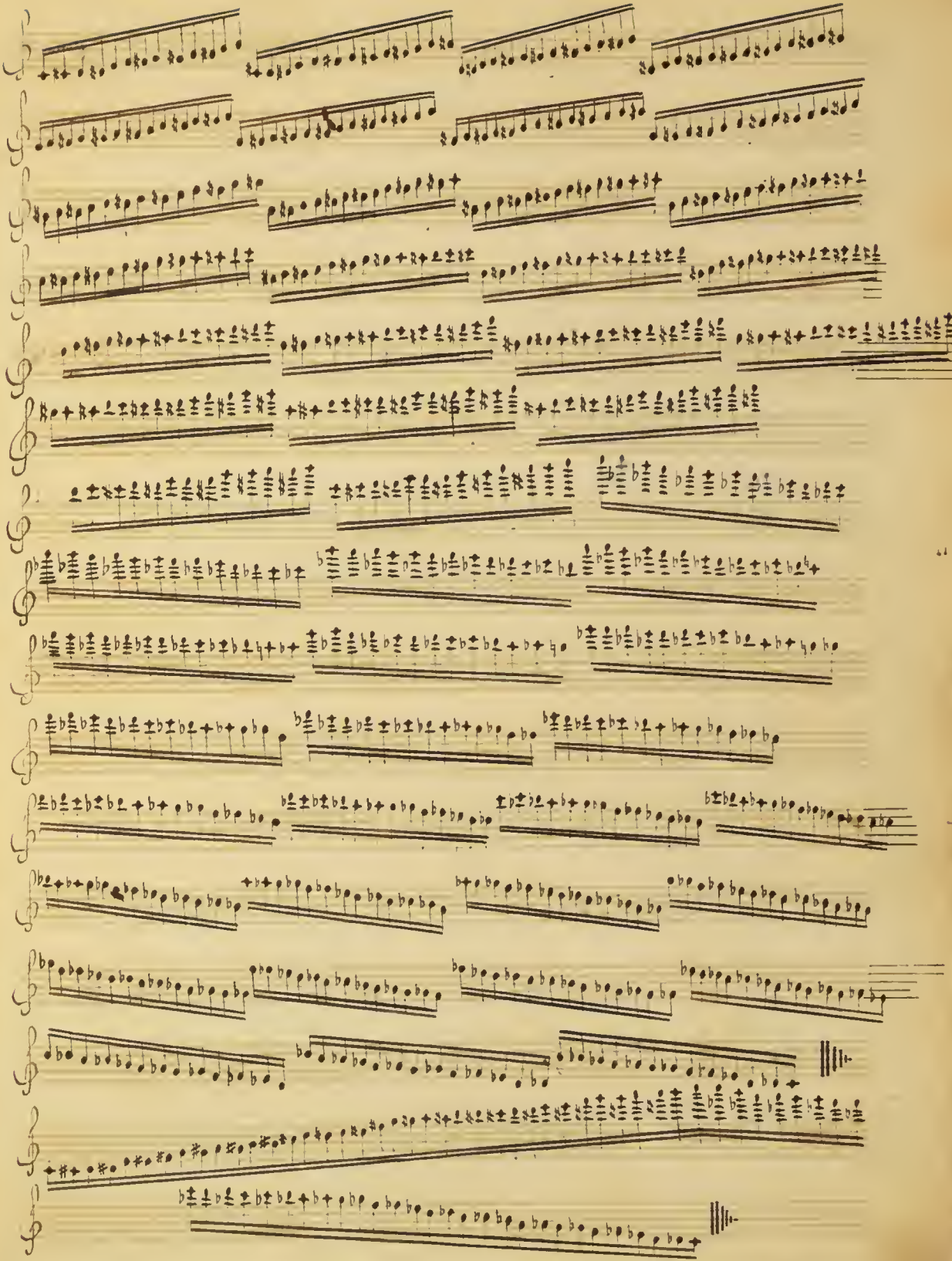

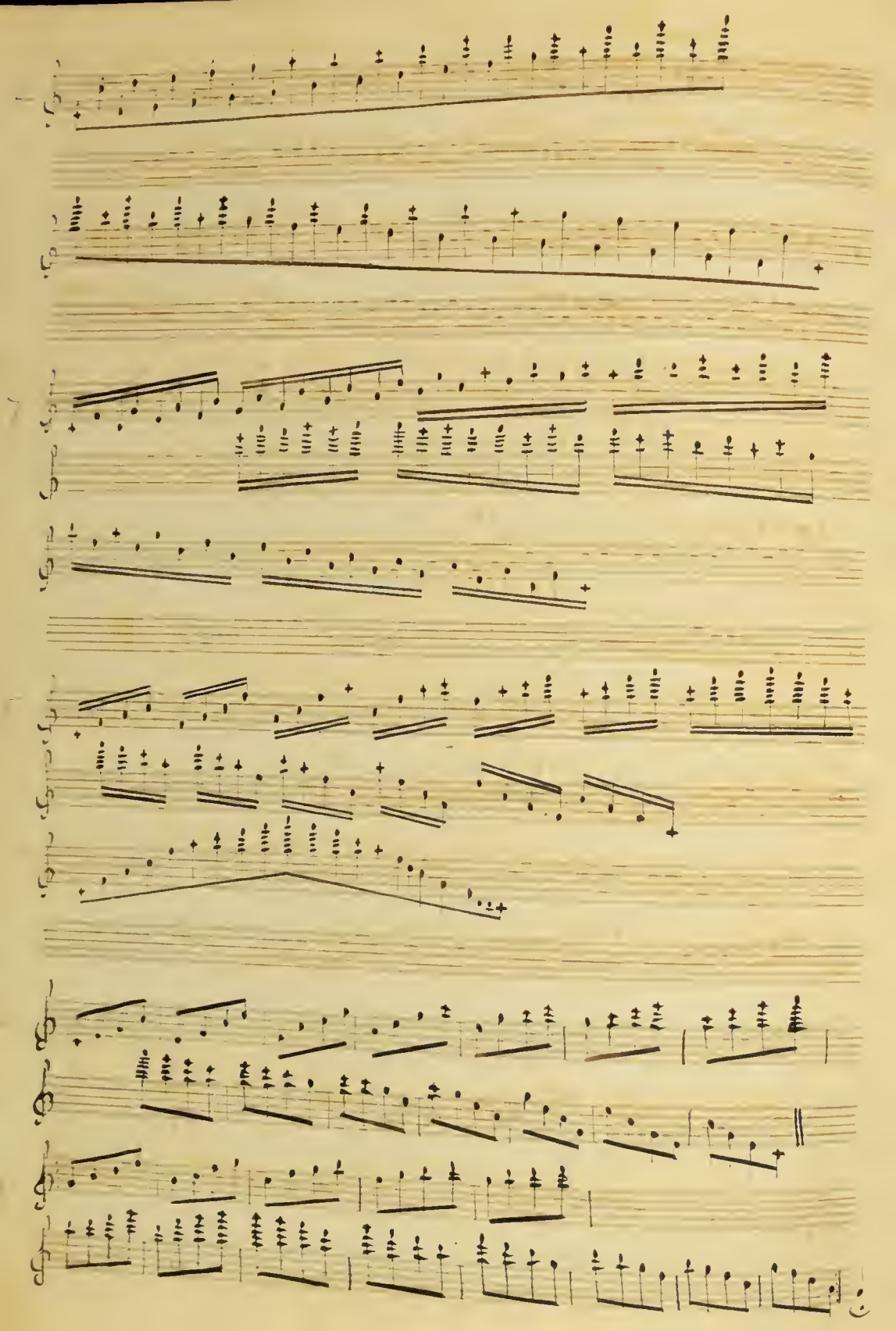

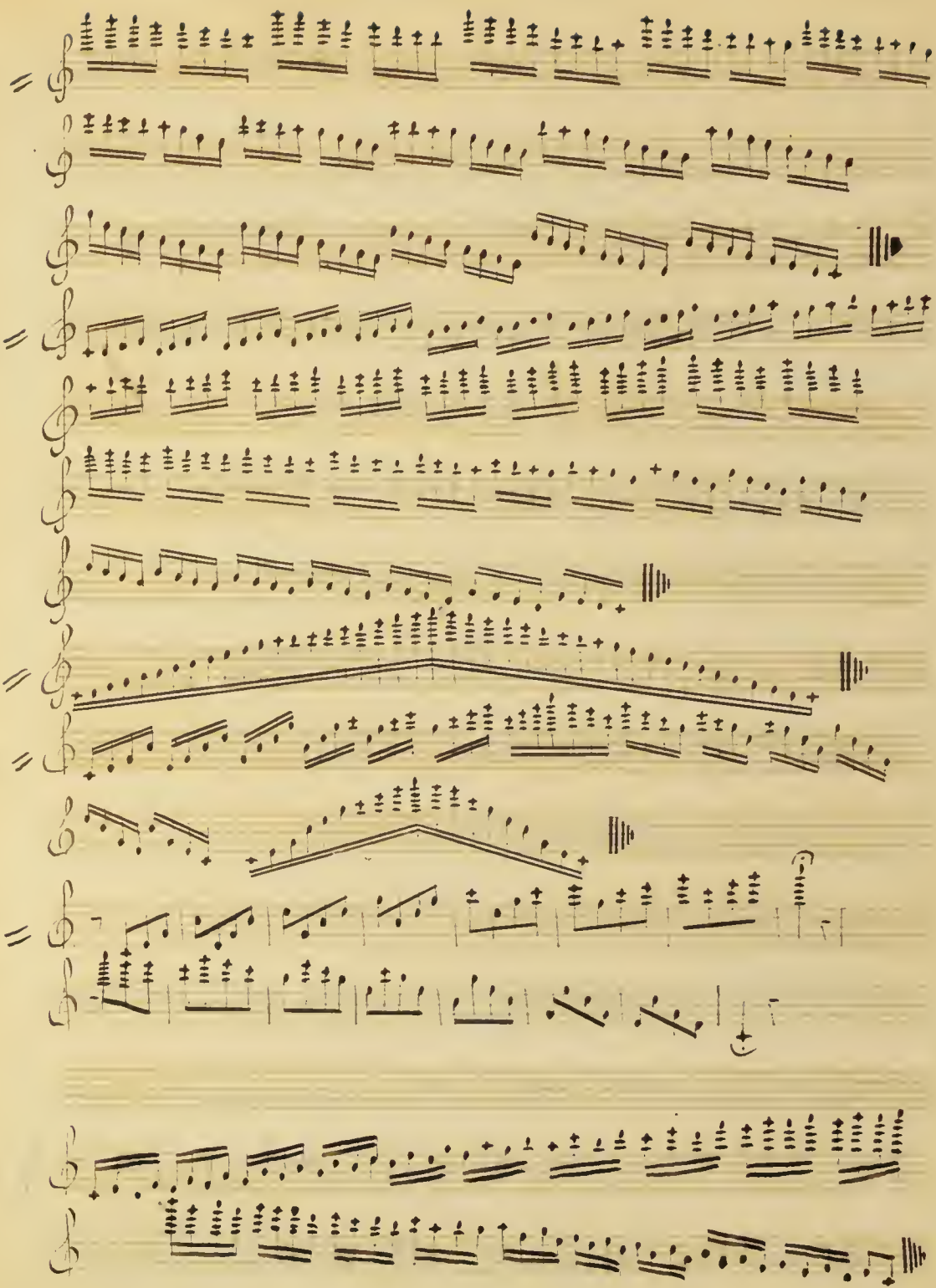

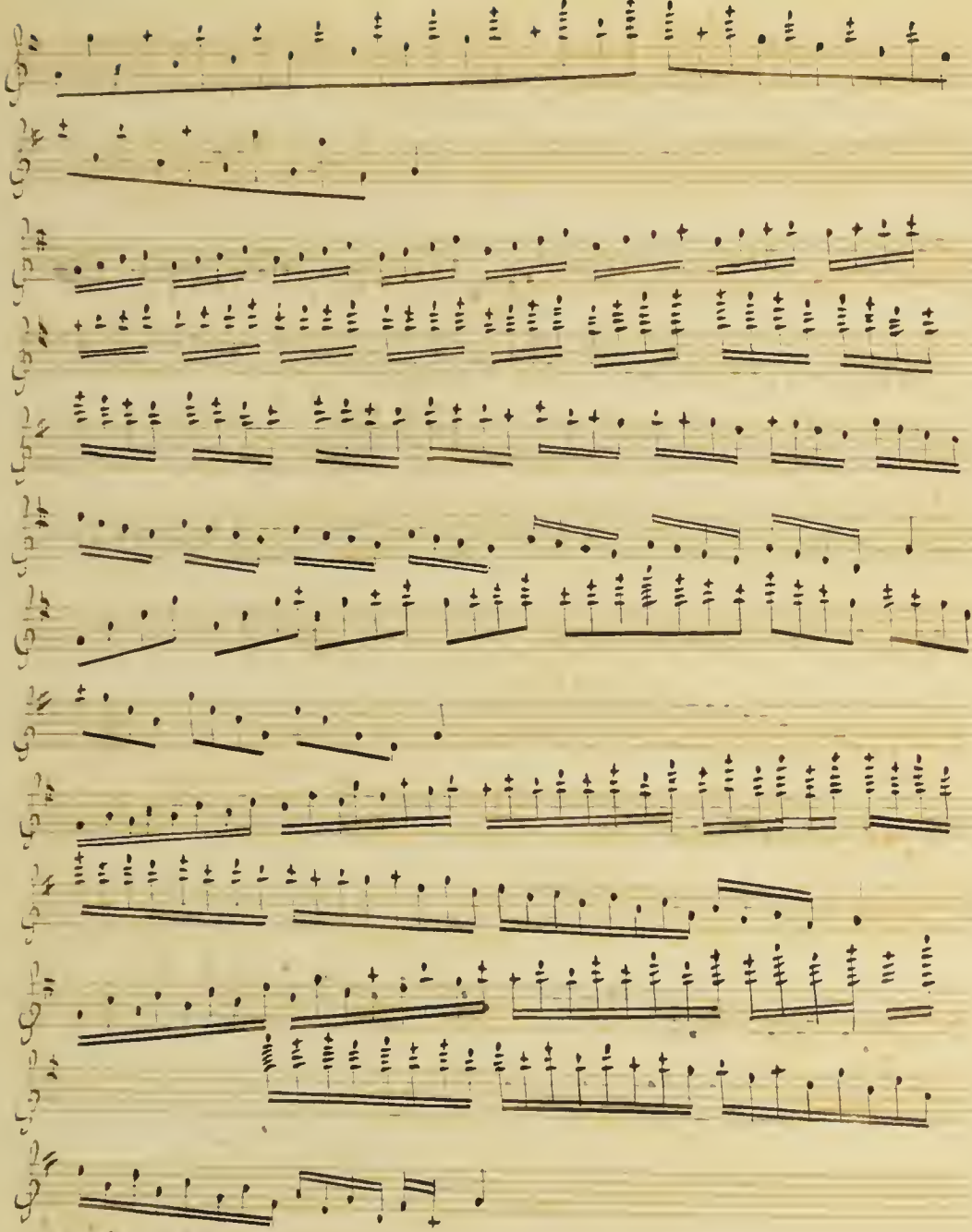

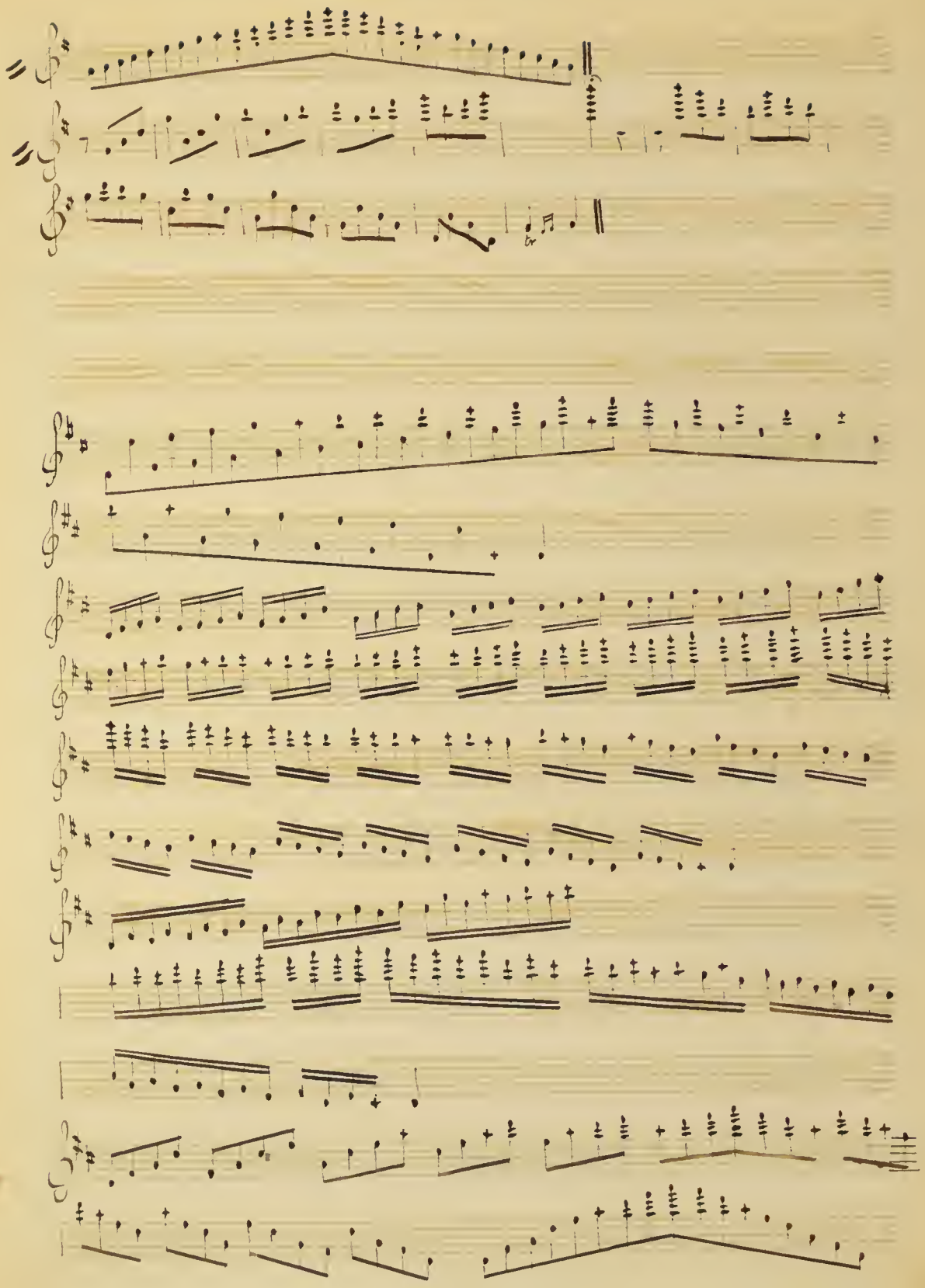

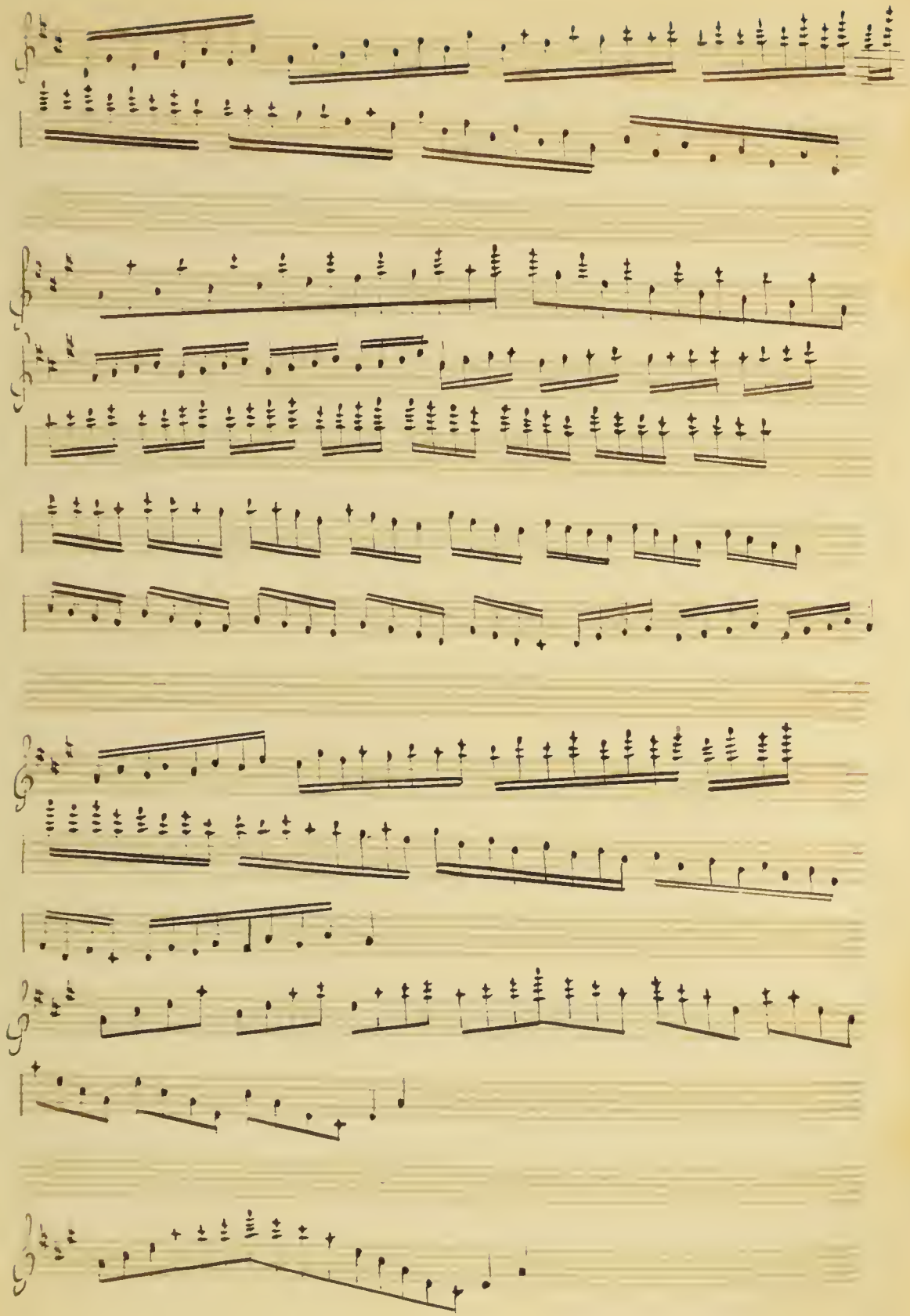

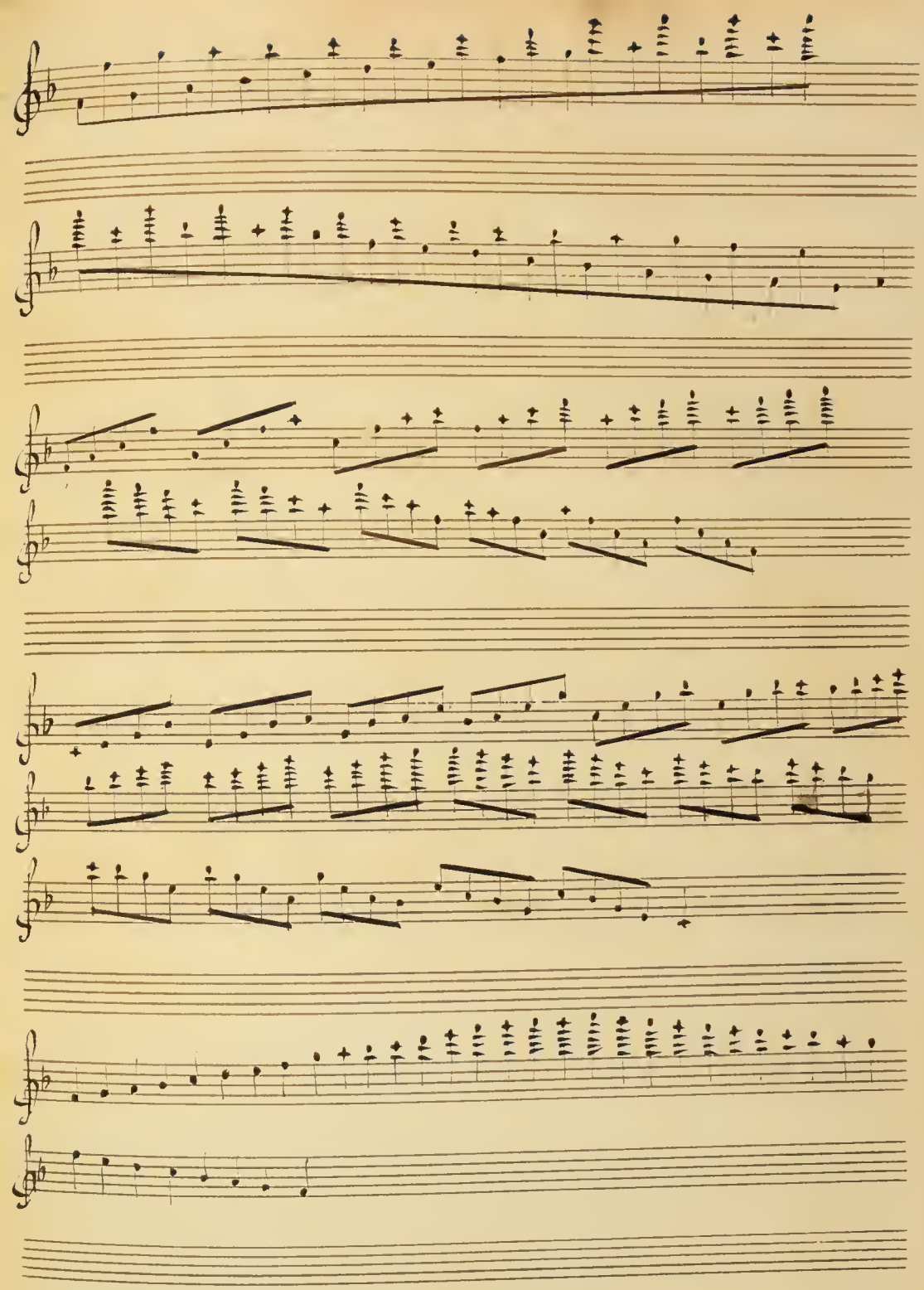

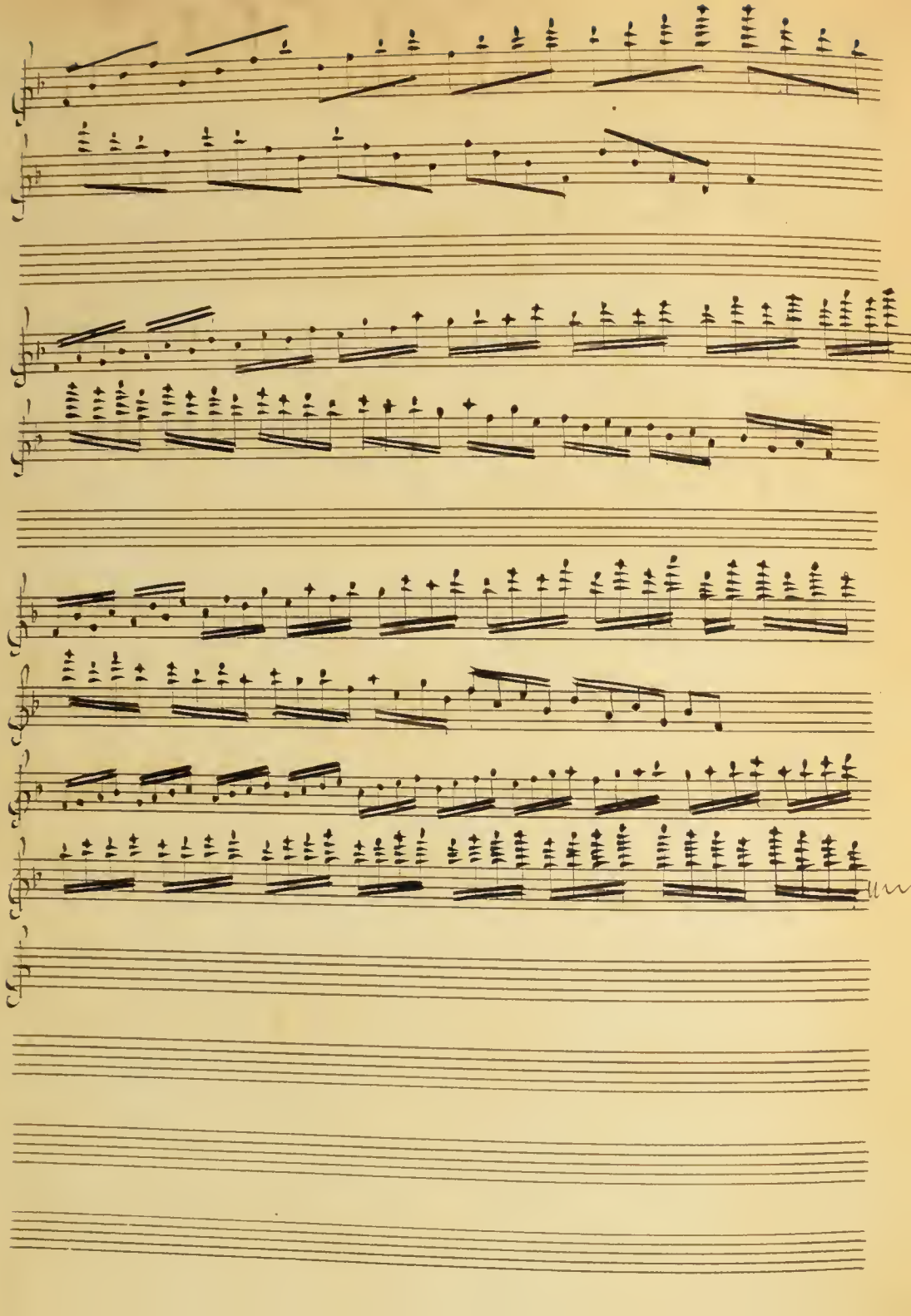

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EXERCISES OR STUDIES,

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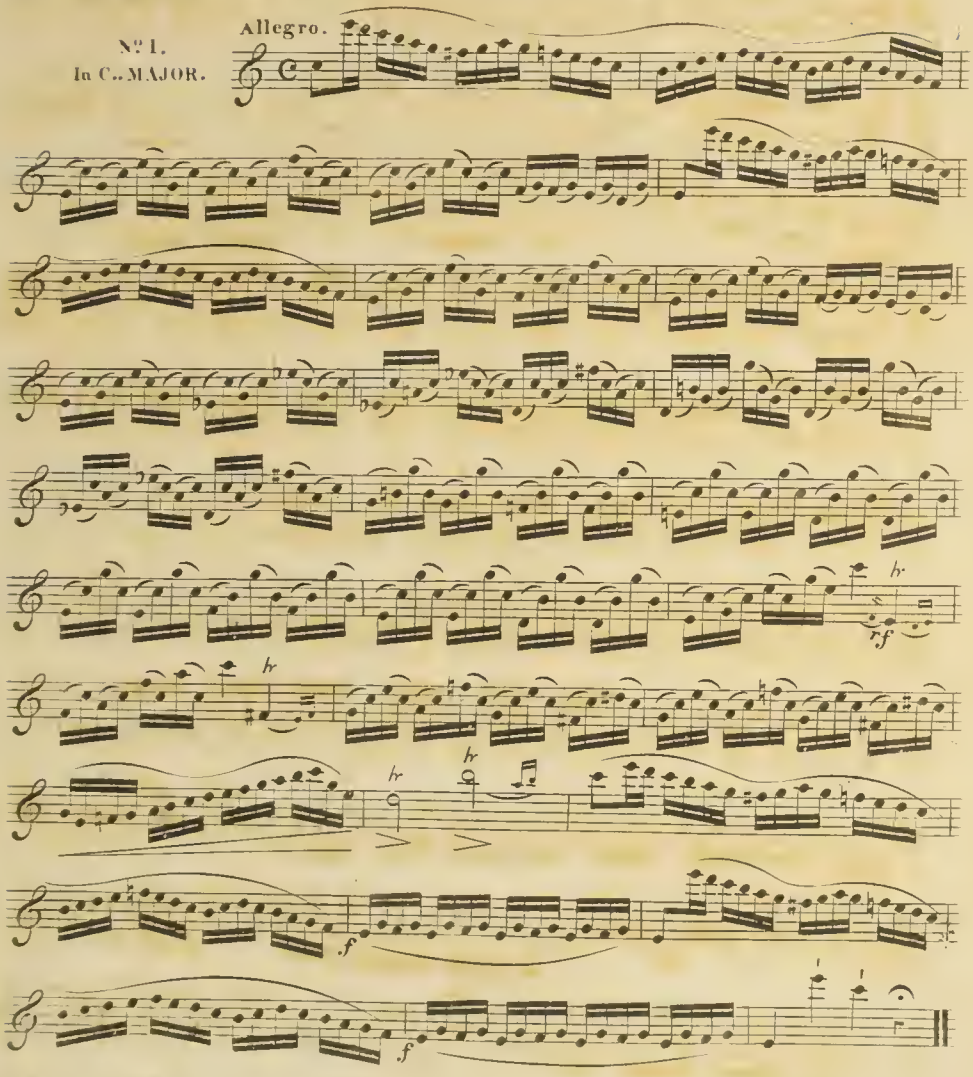
For the F. Key.

Nº 1.
In C. MAJOR.

Allegro.

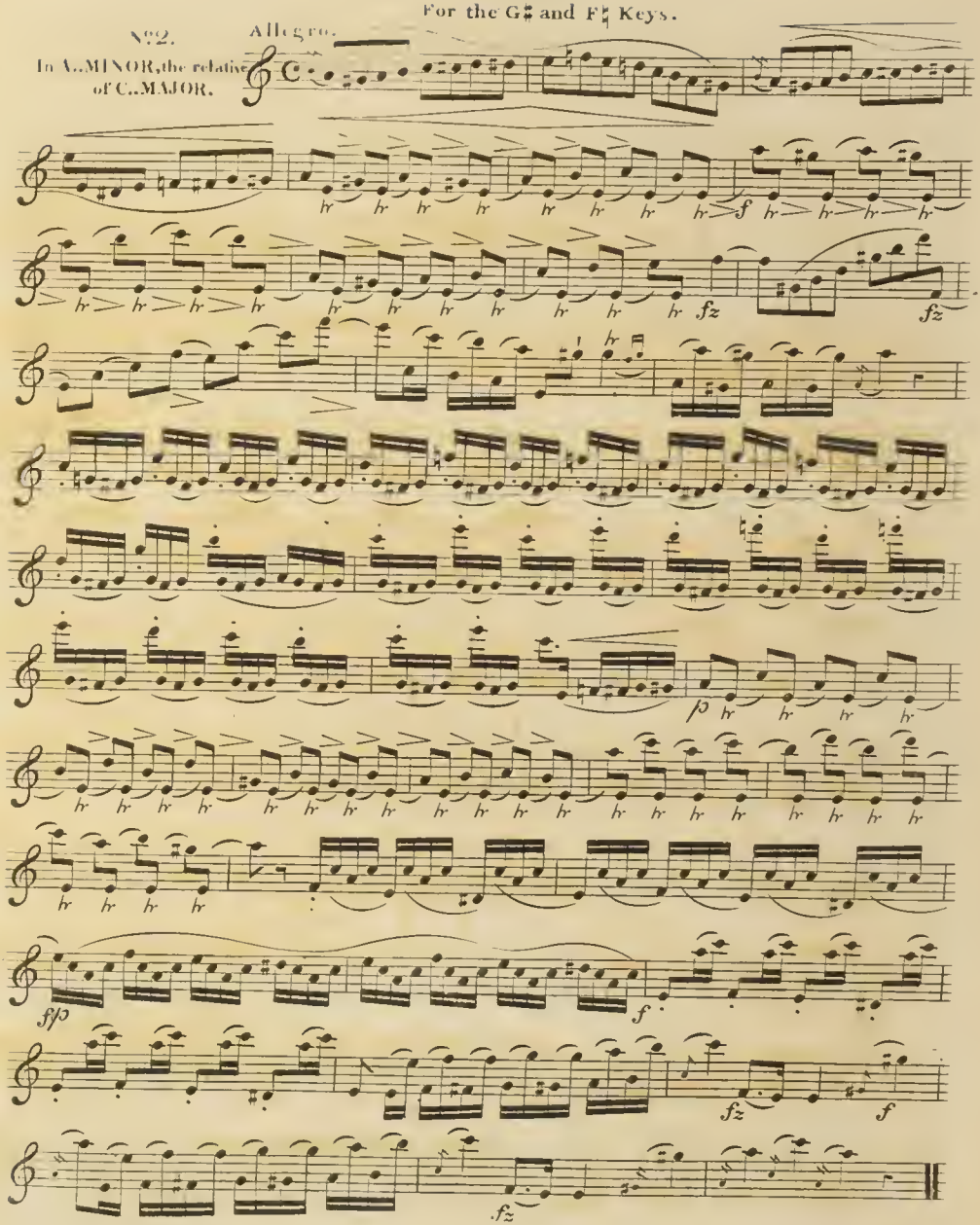


For the G♯ and F♮ Keys.

№2.

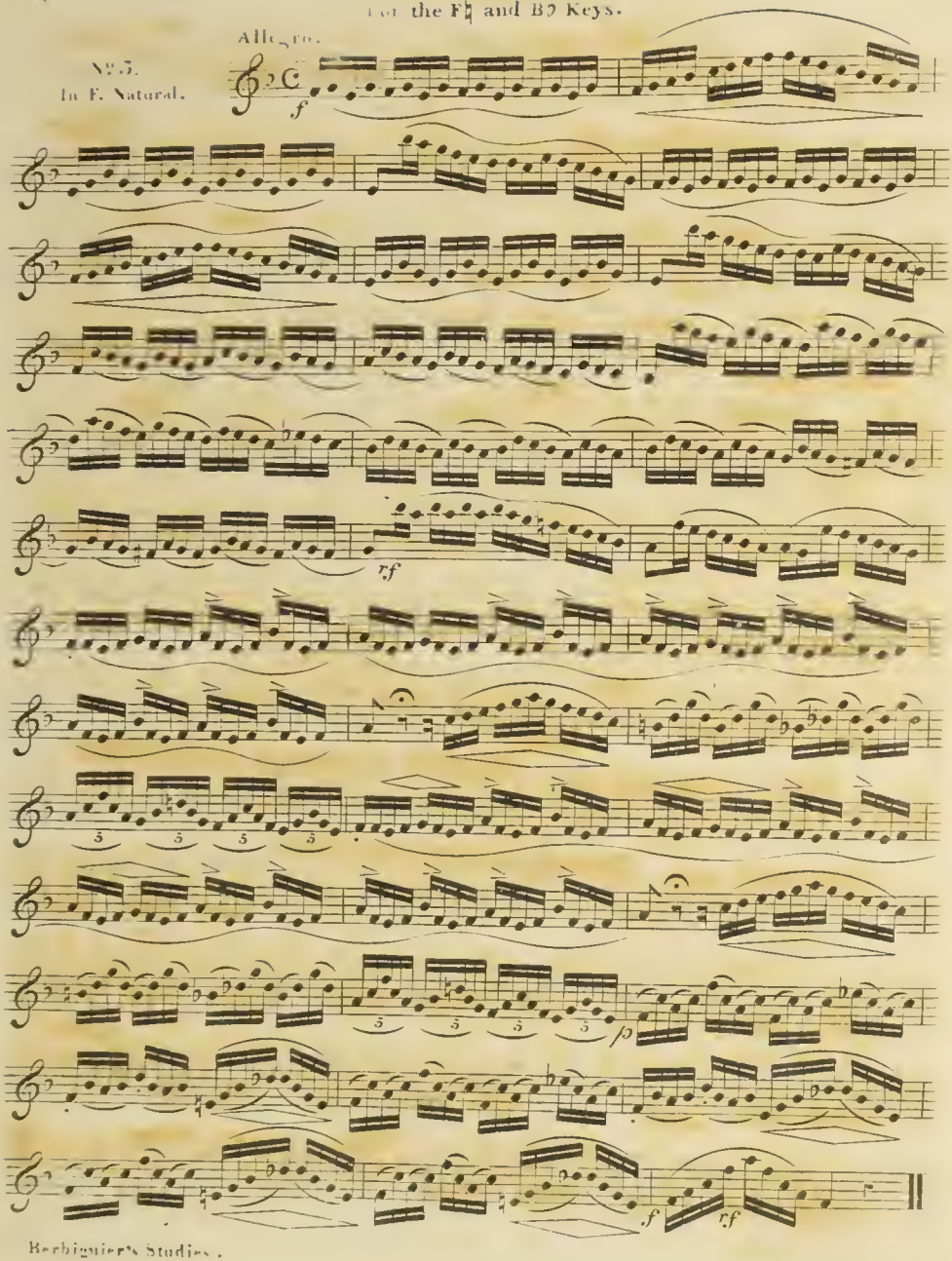
In A..MINOR, the relative of C..MAJOR.

Allegro.



Allegro.

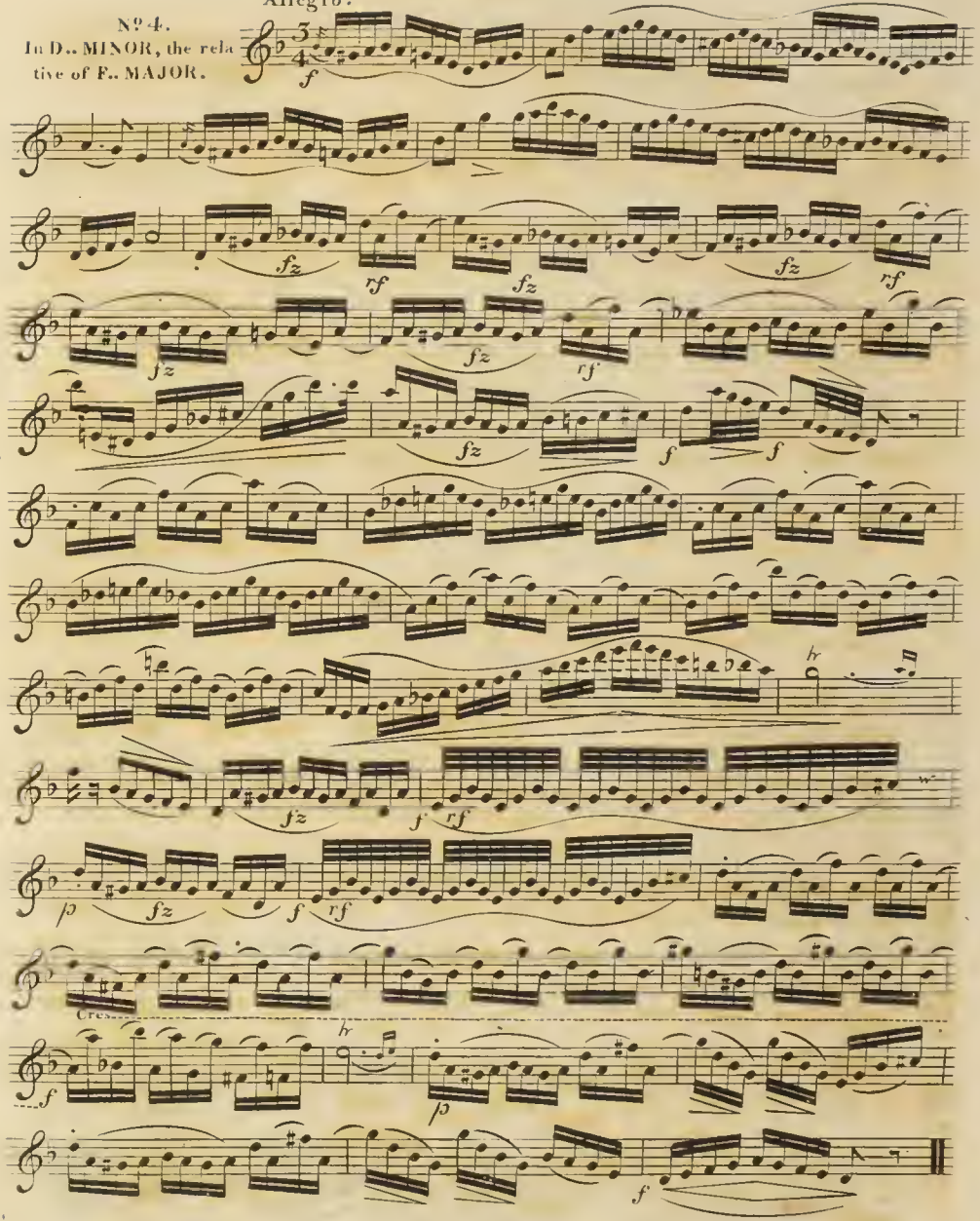
No. 5.
In F. Natural.



For the G♯ and B♭ Keys.

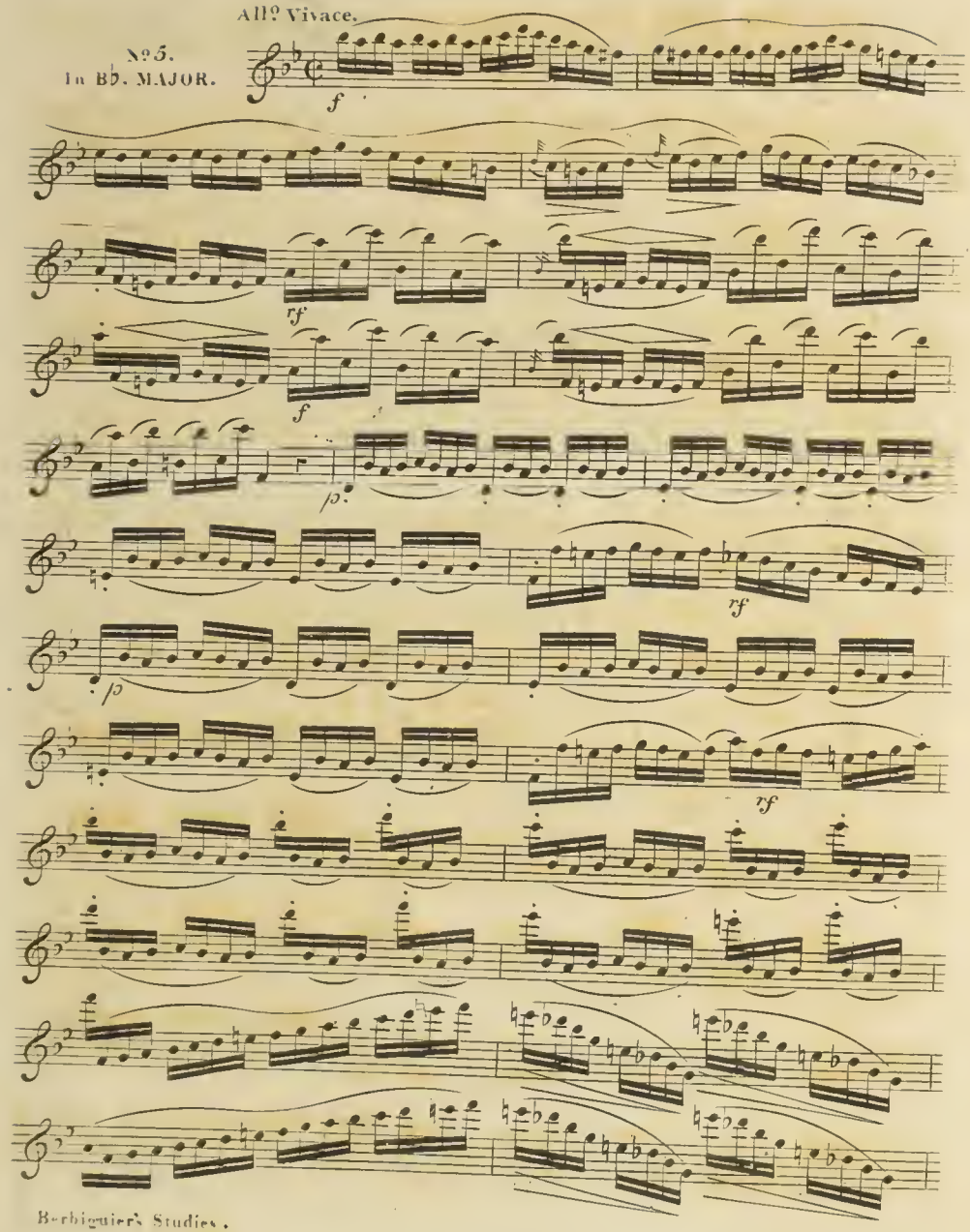
Allegro.

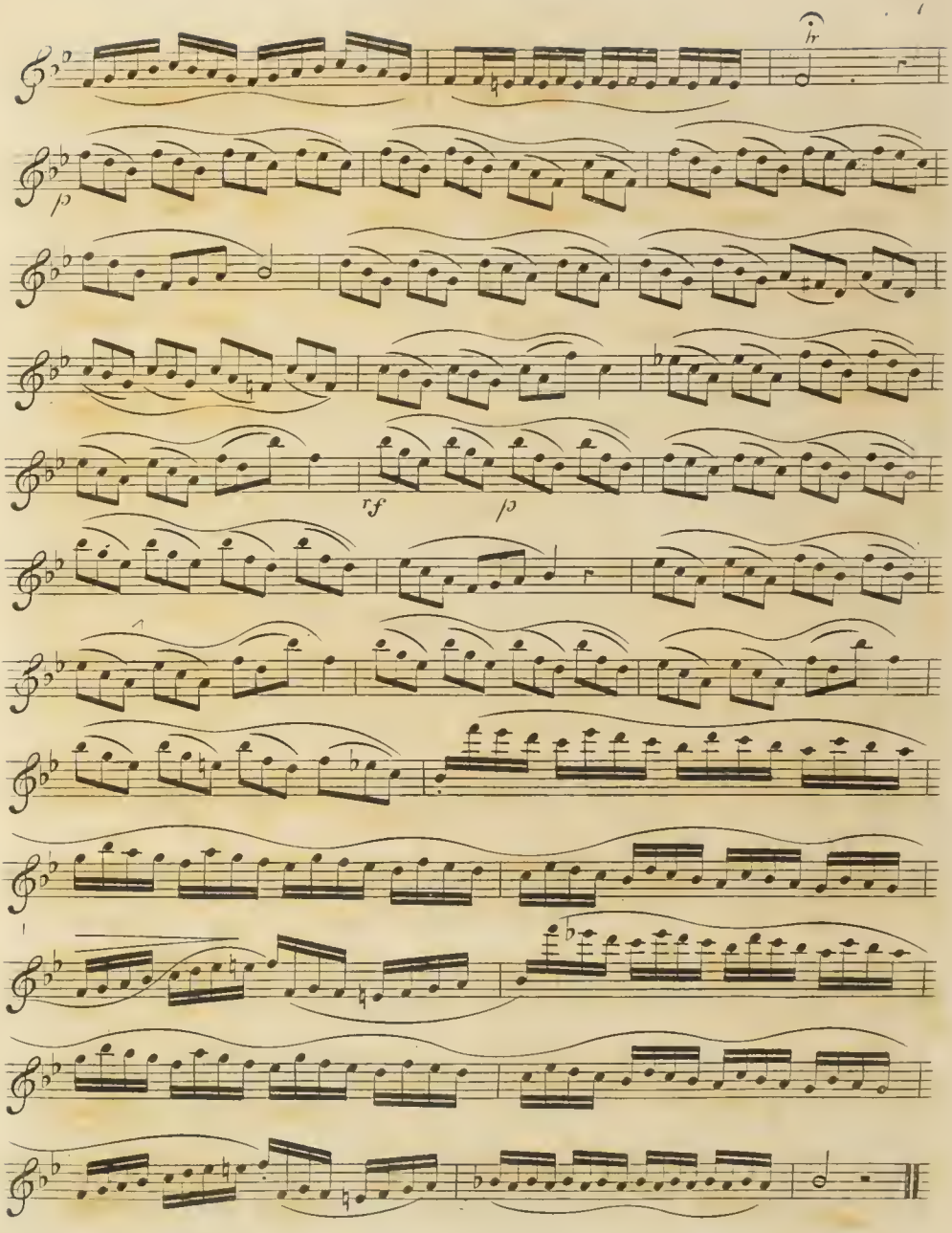
№ 4.
In D.. MINOR, the relative of F.. MAJOR.



All? Vivace.

№ 5.
In B♭. MAJOR.

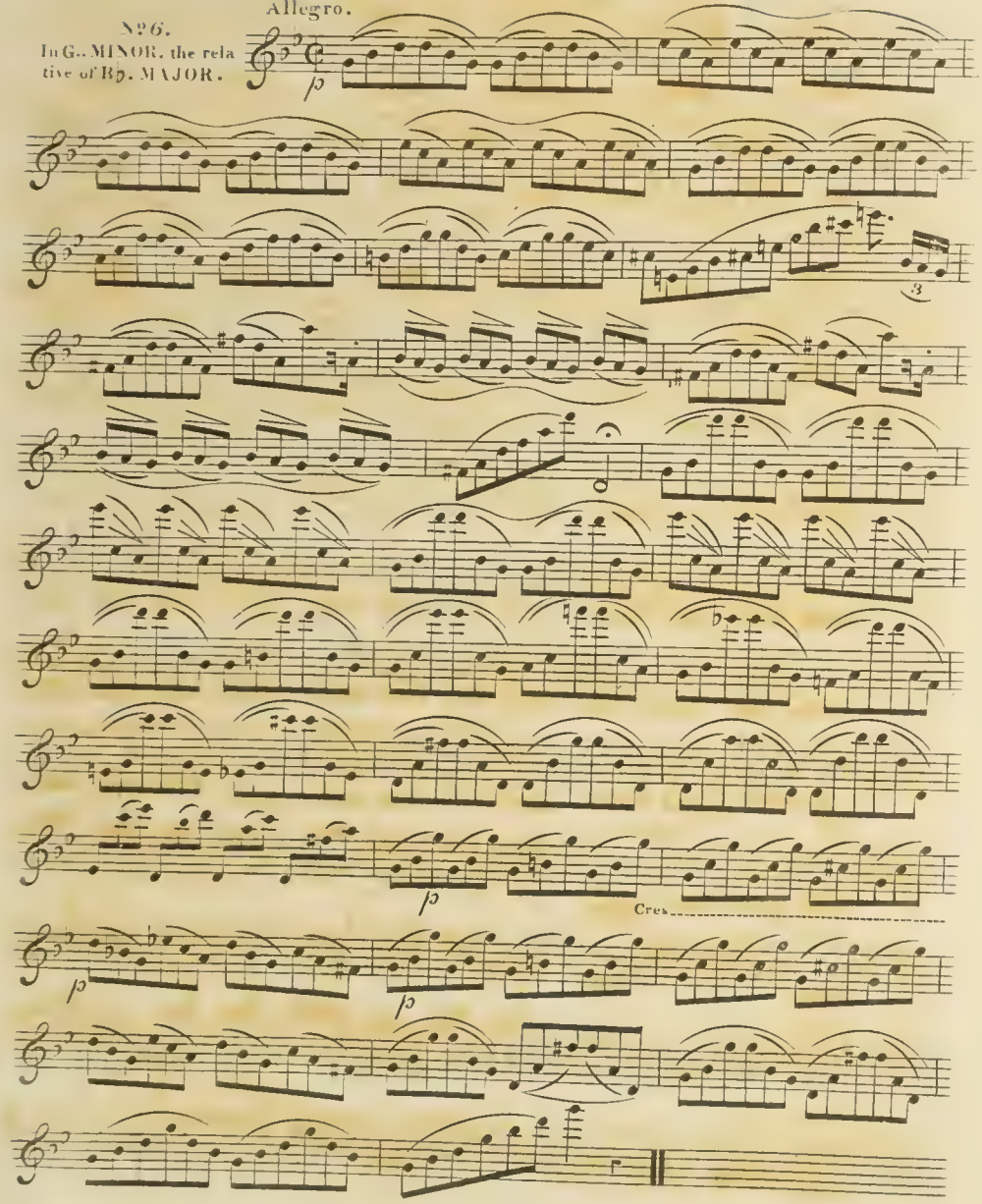



hr
p
rf
p

To acquire the slurring of B♭ with G.

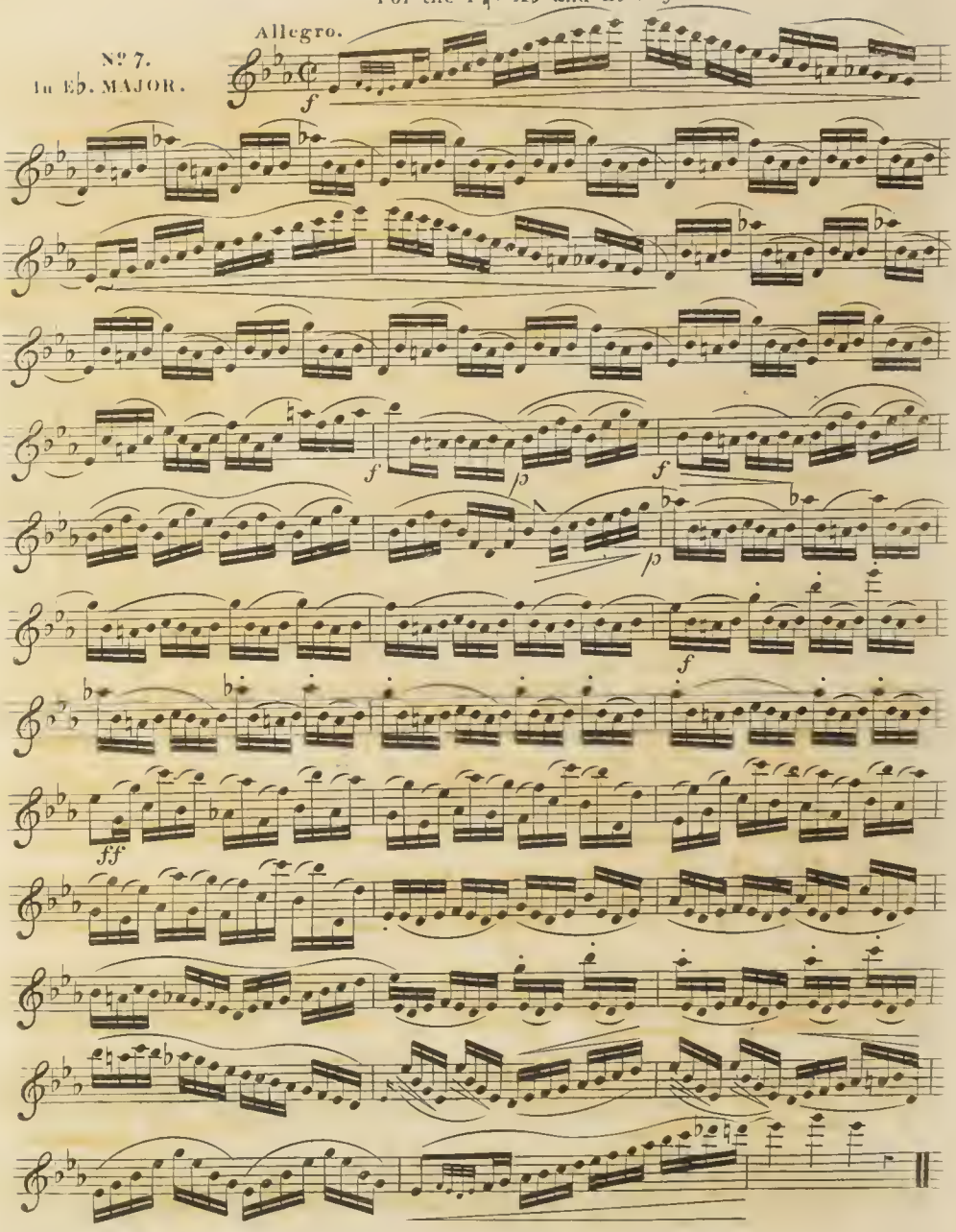
Allegro.

№6.
In G. MINOR, the relative of B♭. MAJOR.



Allegro.

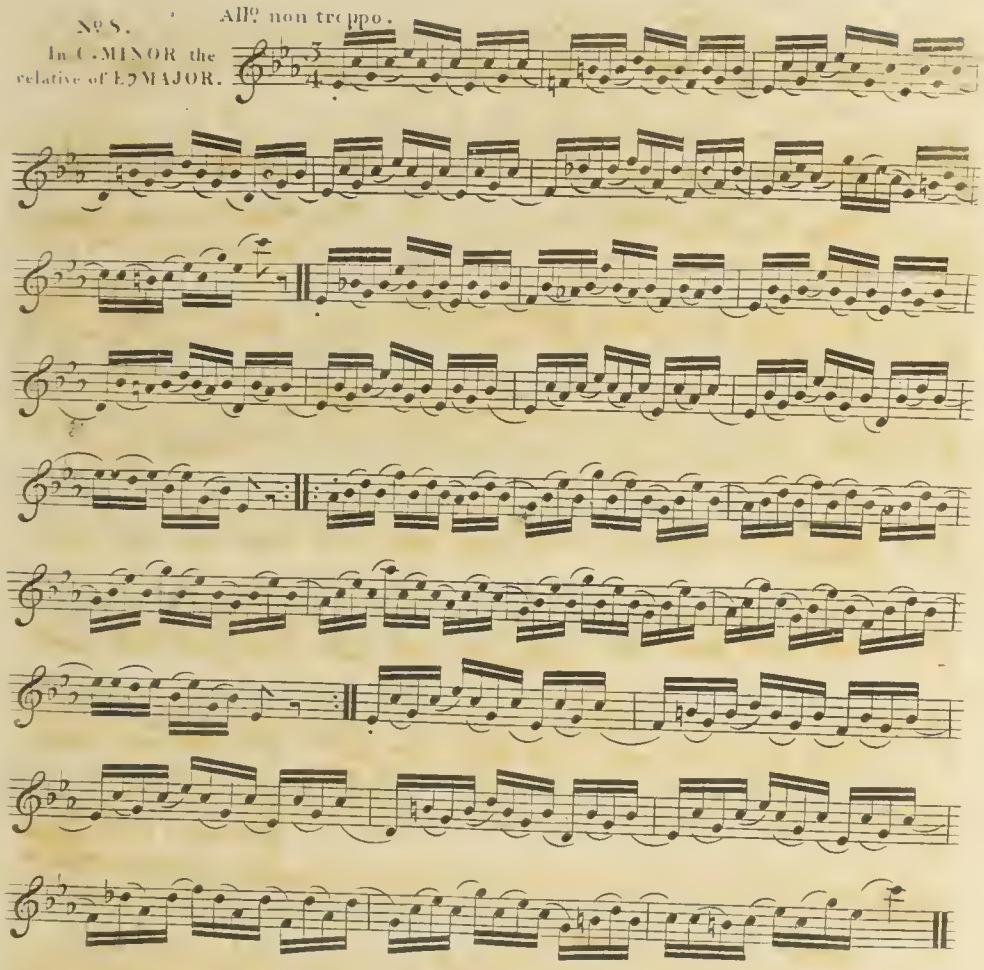
№ 7.
In E♭. MAJOR.



For the use of the same Keys as the preceding.

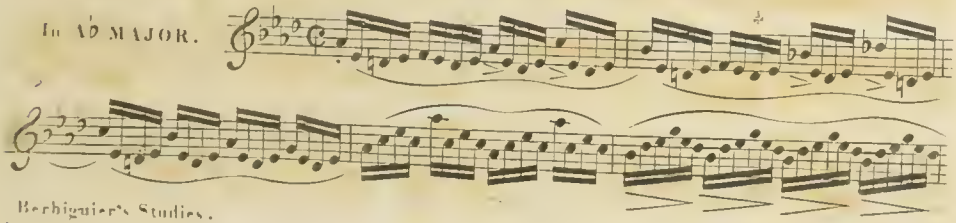
Nº 8.
In C MINOR the relative of E♭ MAJOR.

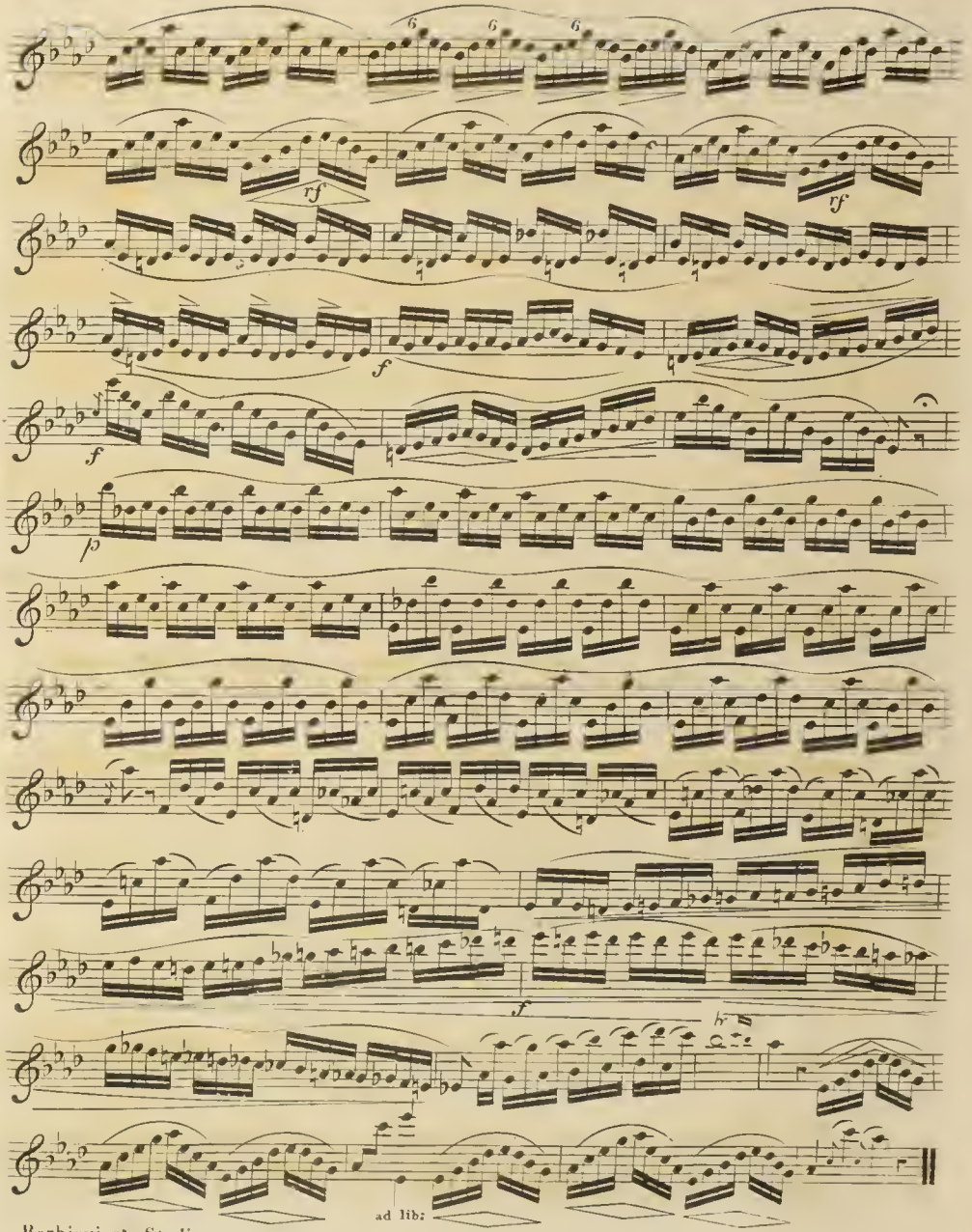
All.º non troppo.



For the fingering of D♭. and of the three Keys as the preceding.

Nº 9.
In A♭ MAJOR.



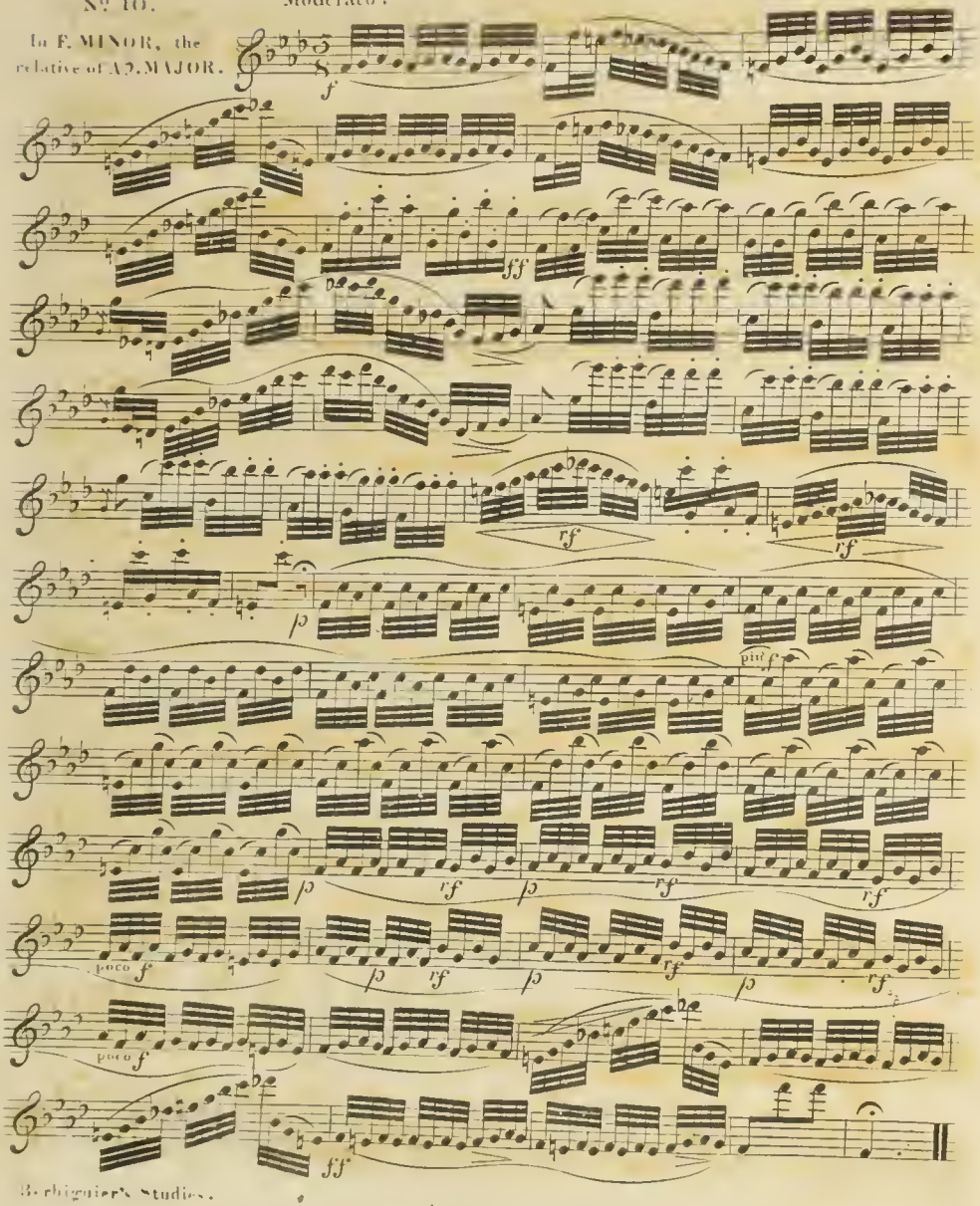

6
6
6
rf
rf
f
f
p
sf
ad lib:

The same as the preceding; and also to slur the F♮ with the A♭.

No 10.

In F. MINOR, the relative of AP. MAJOR.

Moderato.

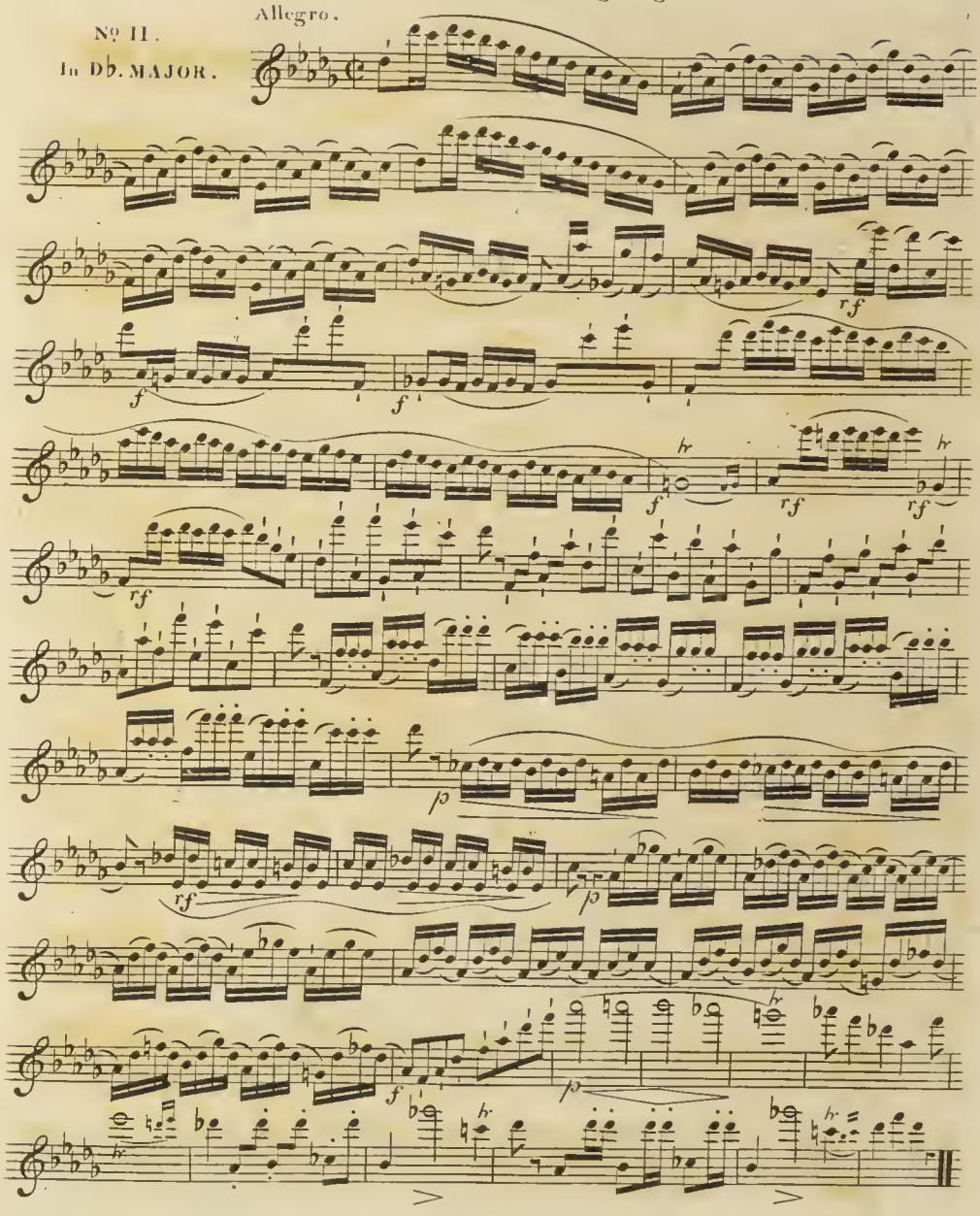


To acquire the fingering of G♭.

Allegro.

№ II.

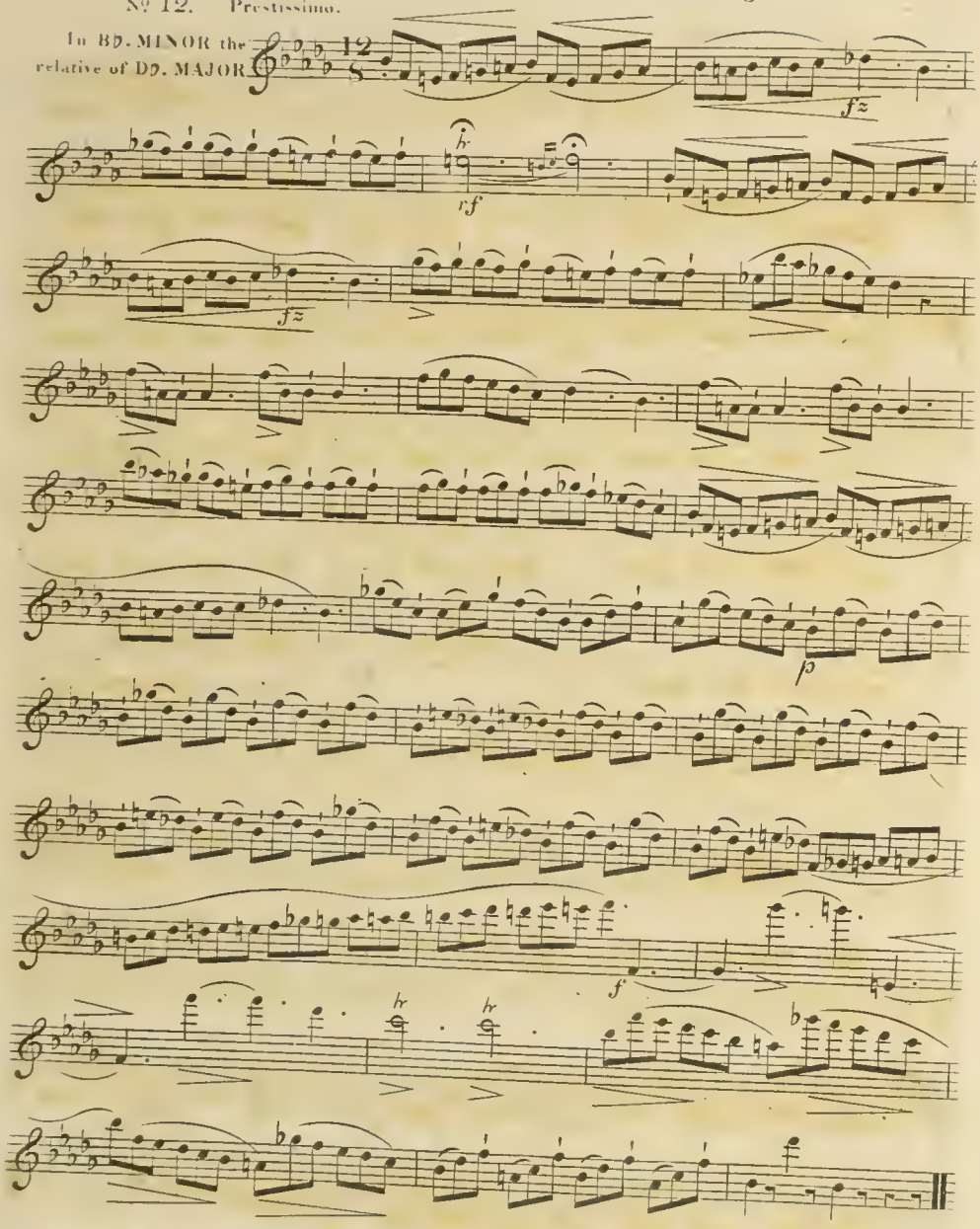
In D♭. MAJOR.



The same fingering as the preceding.

№ 12. Prestissimo.

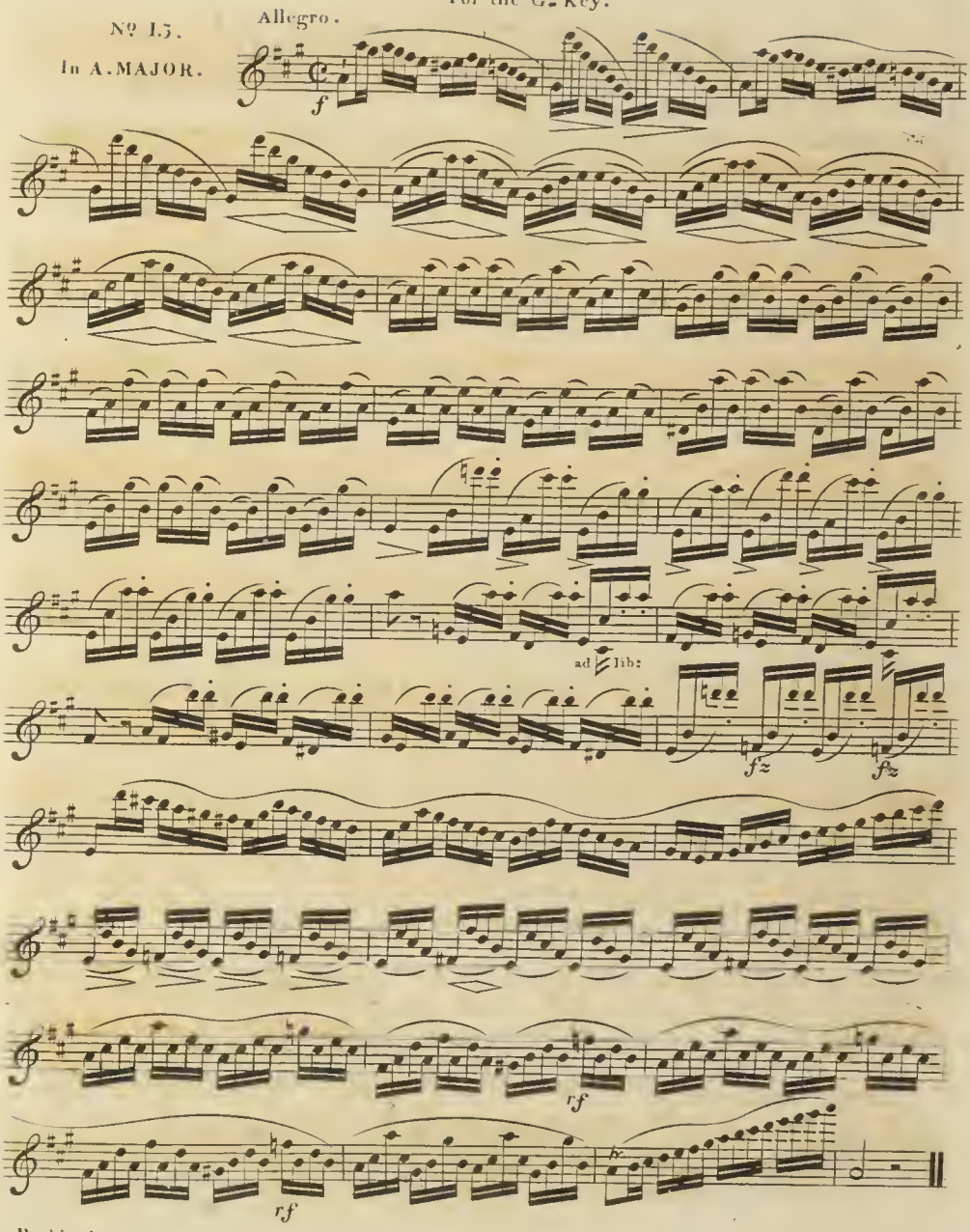
In B♭ MINOR the relative of D♭ MAJOR



For the G Key.

Nº 15.

In A. MAJOR.

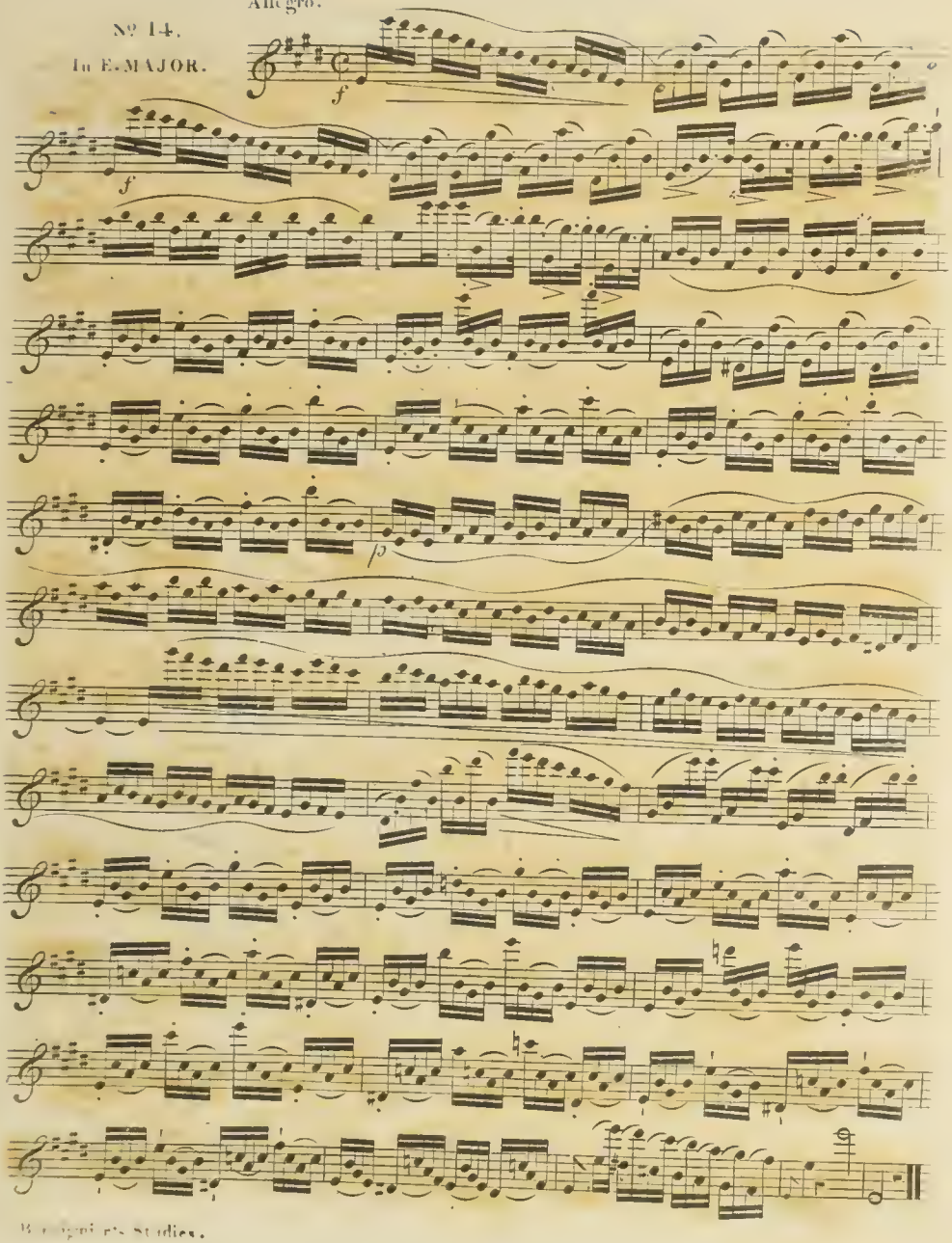


For the G♯ and A♯ Keys.

Allegro.

№ 14.

In E. MAJOR.

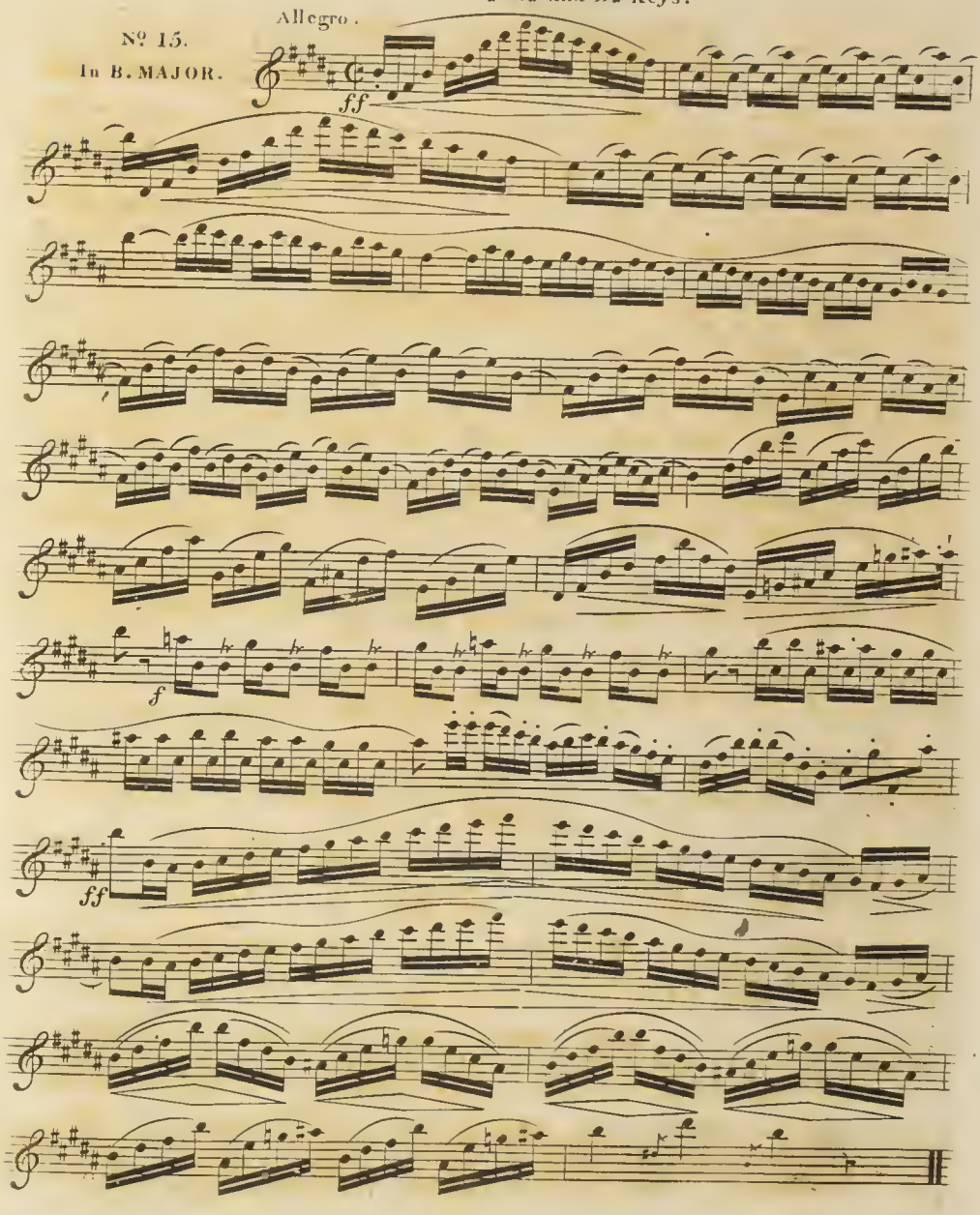


For the A♯. G♯ and D♯ Keys.

Allegro.

№ 15.

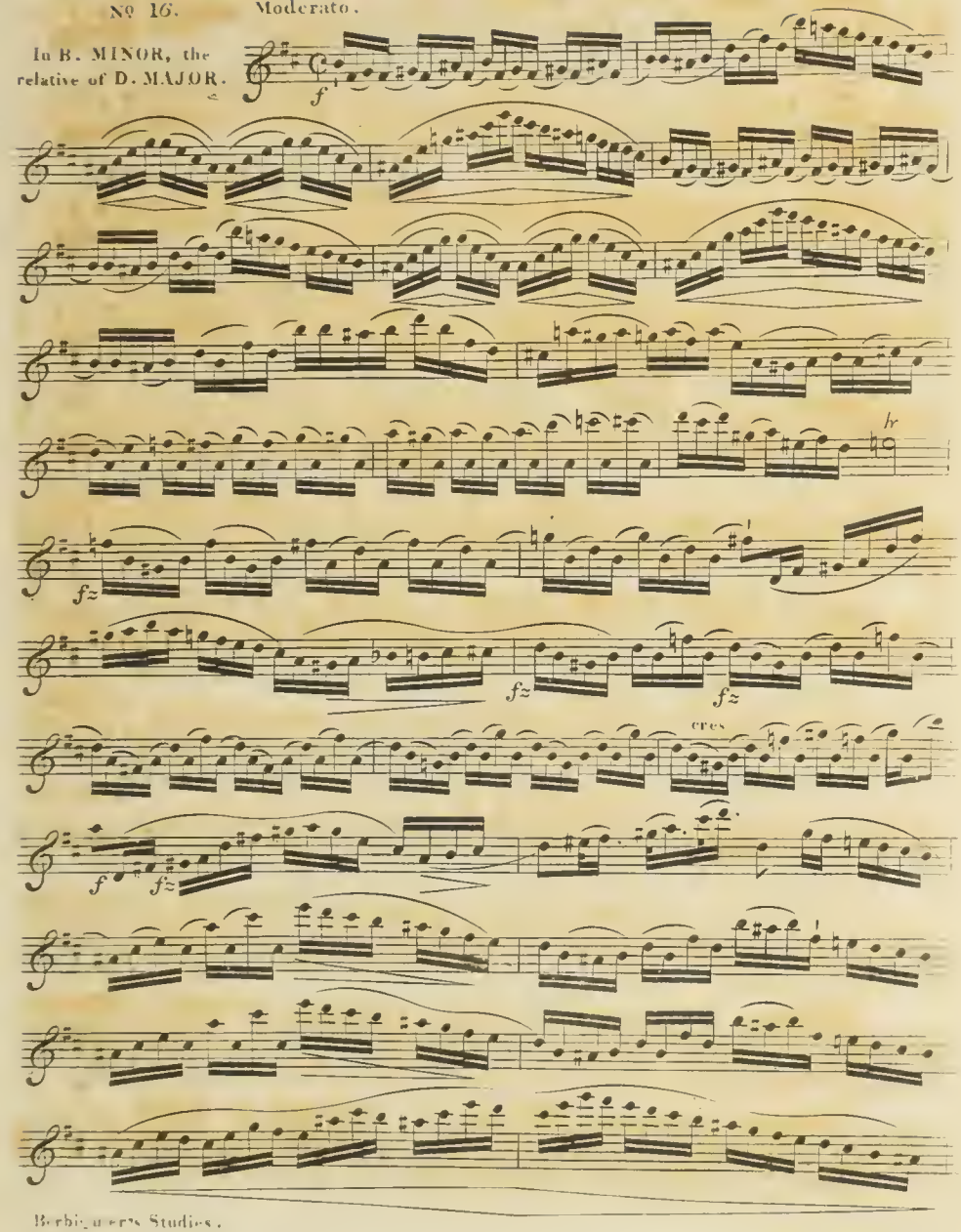
In B. MAJOR.

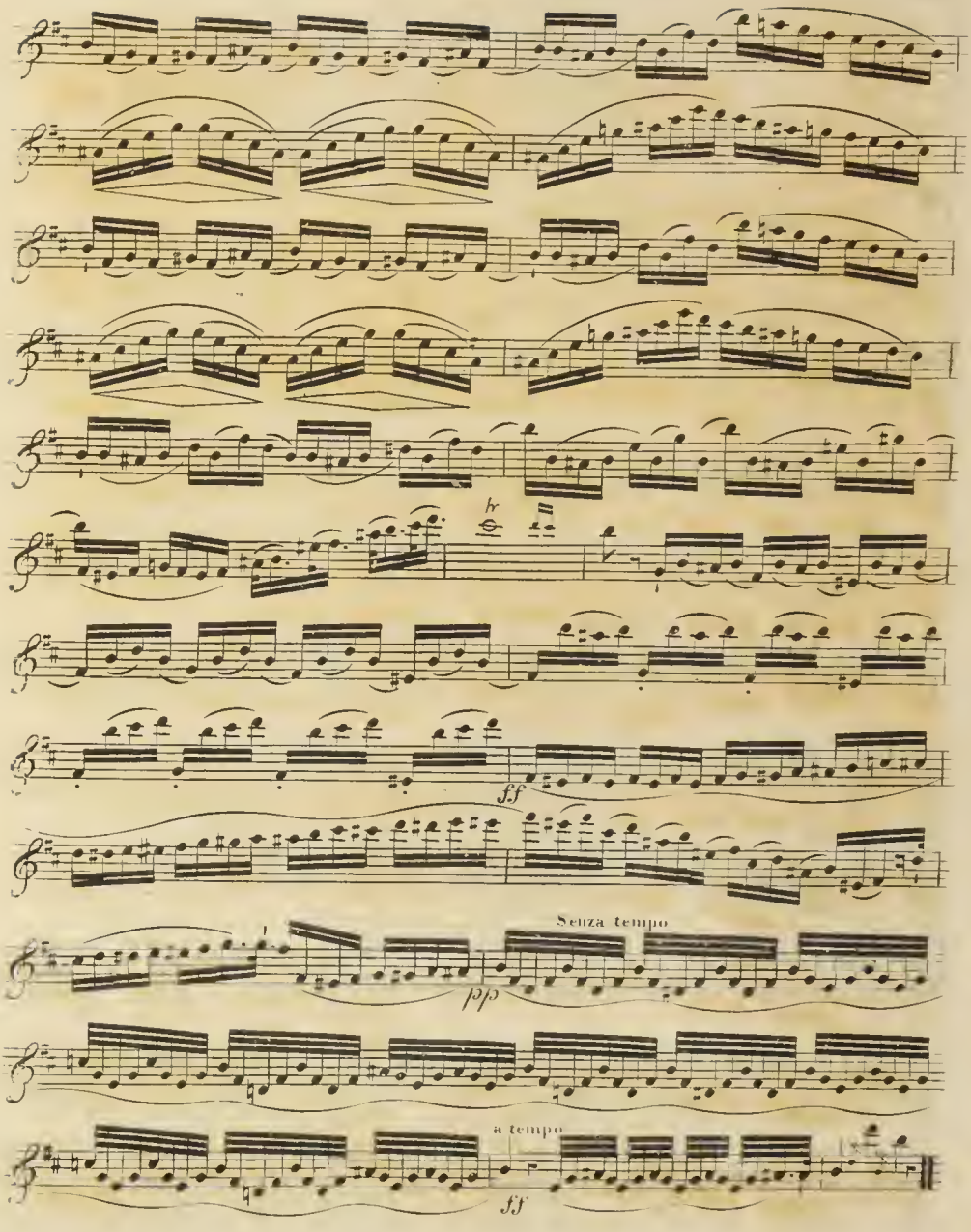


For the A♯ Key.

No 16. Moderato.

In B. MINOR, the relative of D. MAJOR.

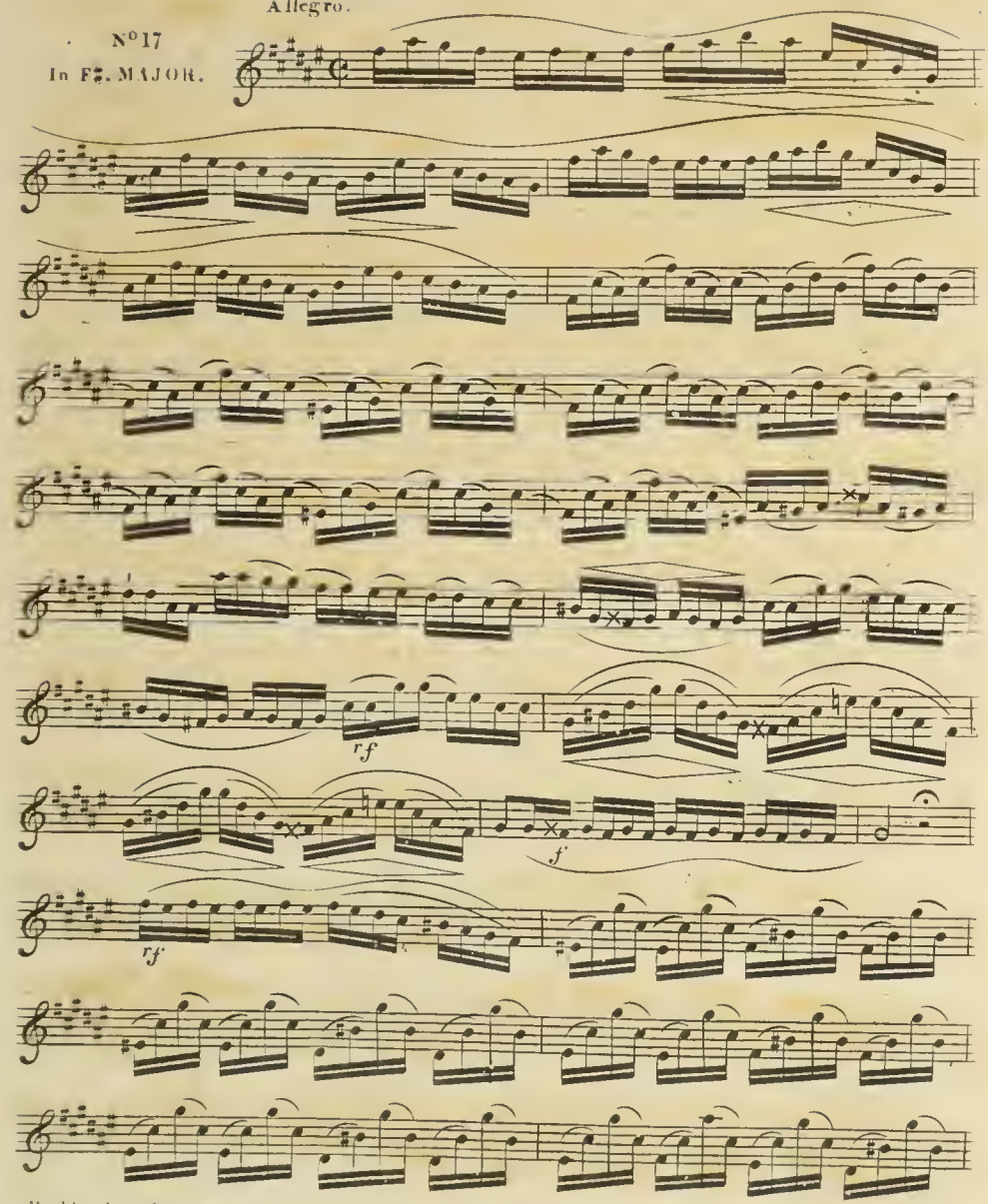


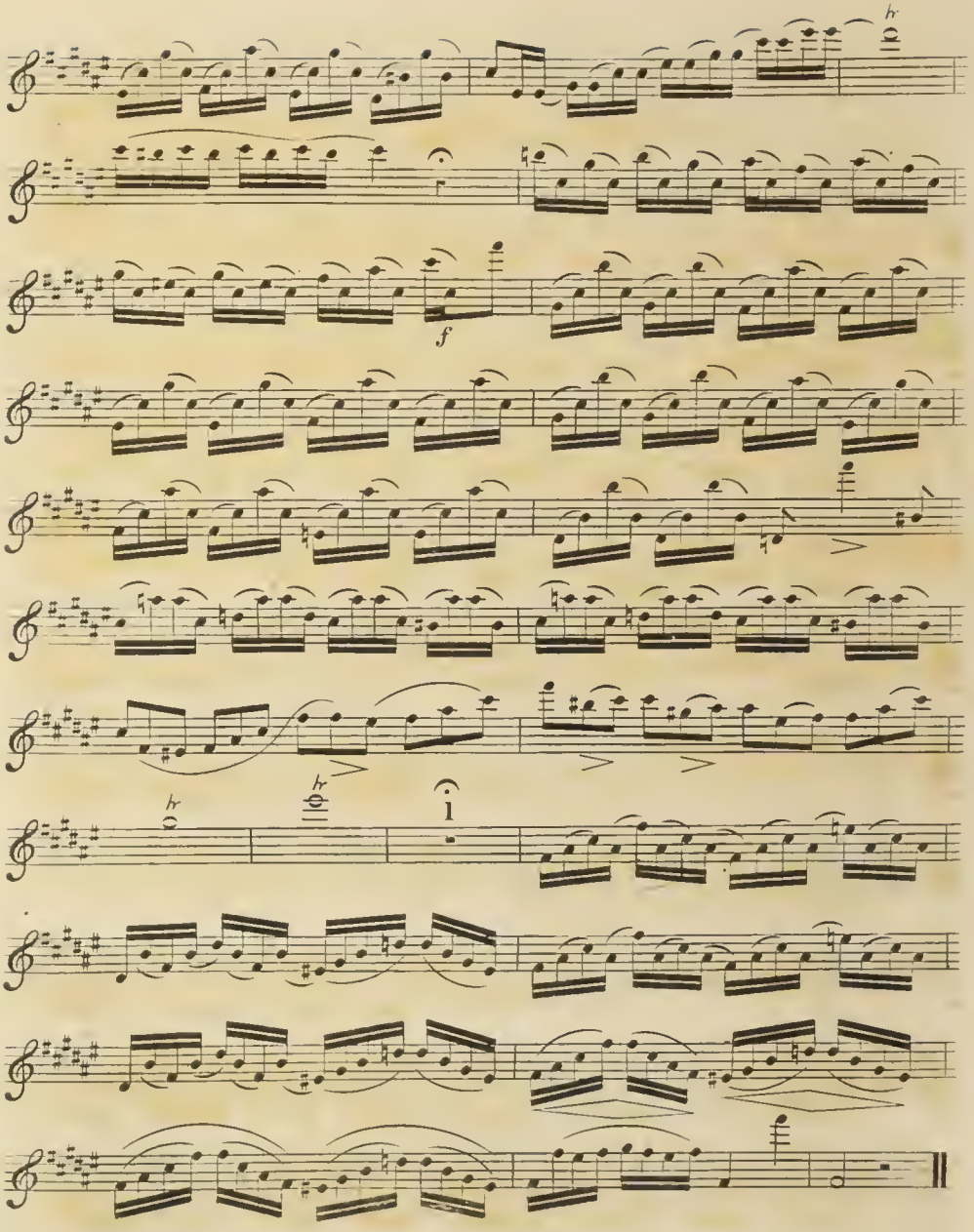

ff
Senza tempo
pp
a tempo
ff

For the G♯. A♯. and E♯ Keys.

Allegro.

N°17
In F♯. MAJOR.

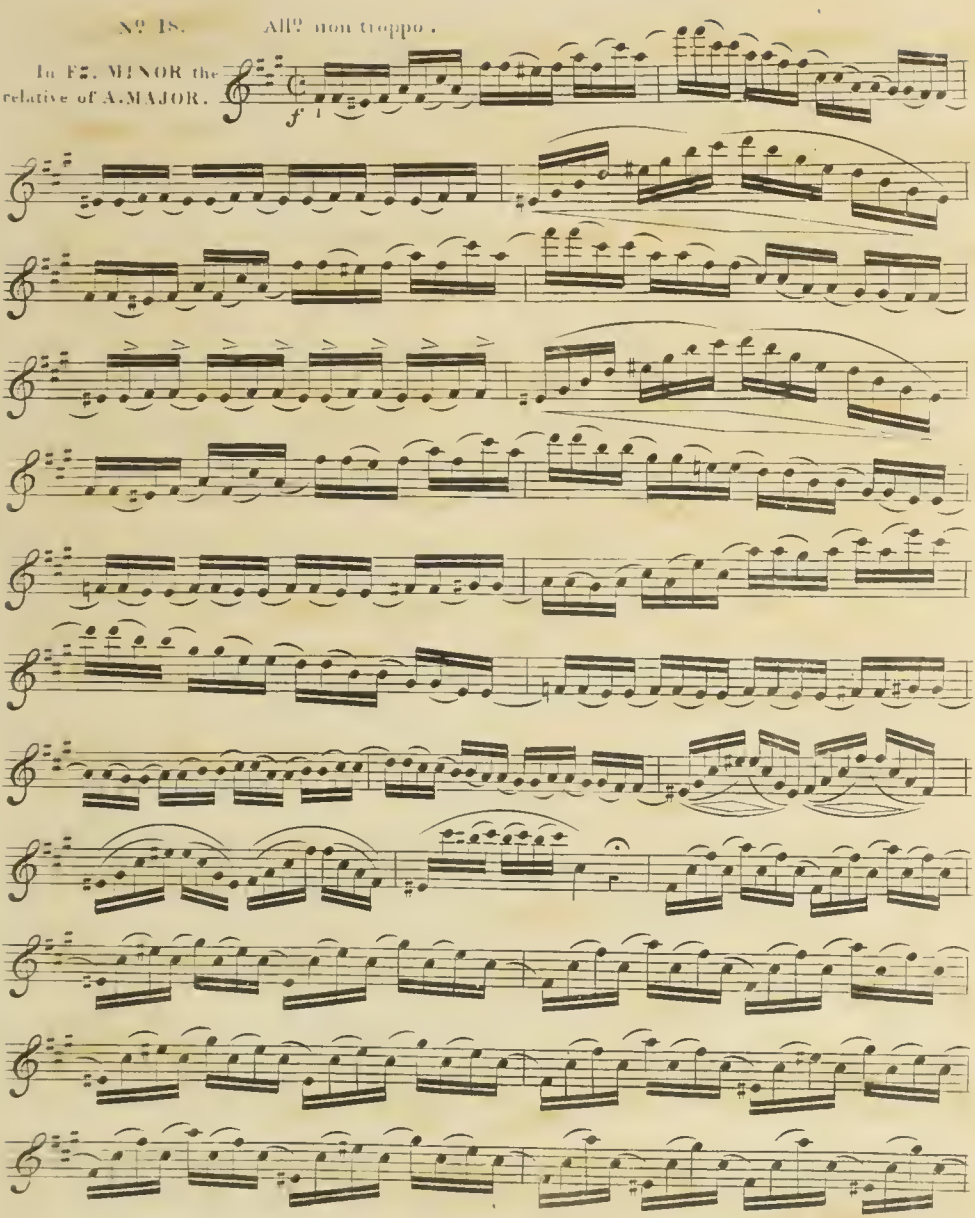


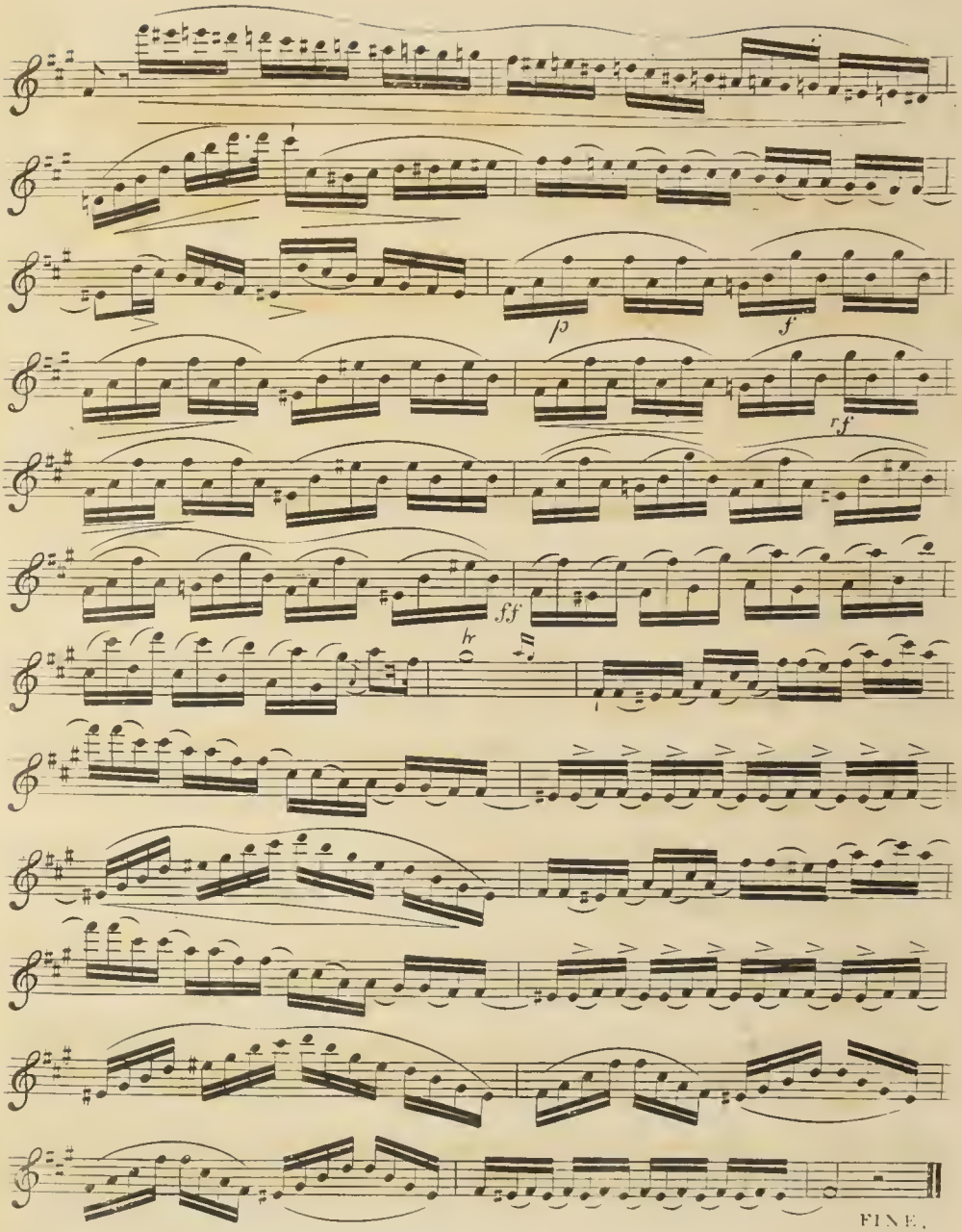

hr
f
hr
hr
l

For the E♯. and G♯ Keys.

№ 18. All? non troppo.

In F♯. MINOR the relative of A. MAJOR.




p
f
rf
ff
hr
FINE.

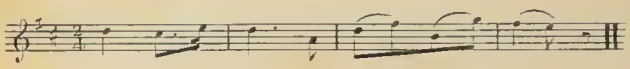
SUITE D'AIRS CONNUS

VARIÉS

pour une Flute

N.° 10.

Je suis Lindor.

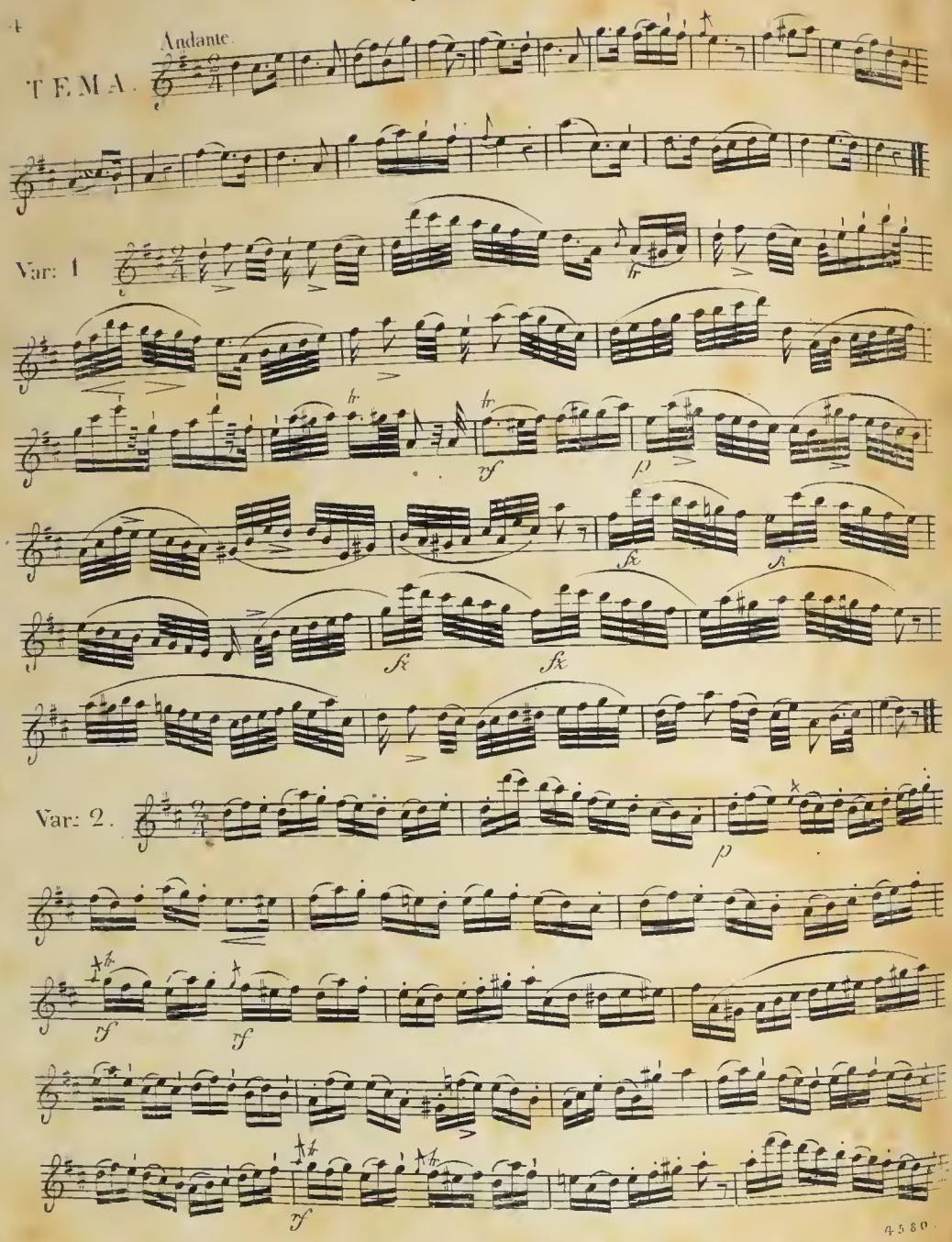


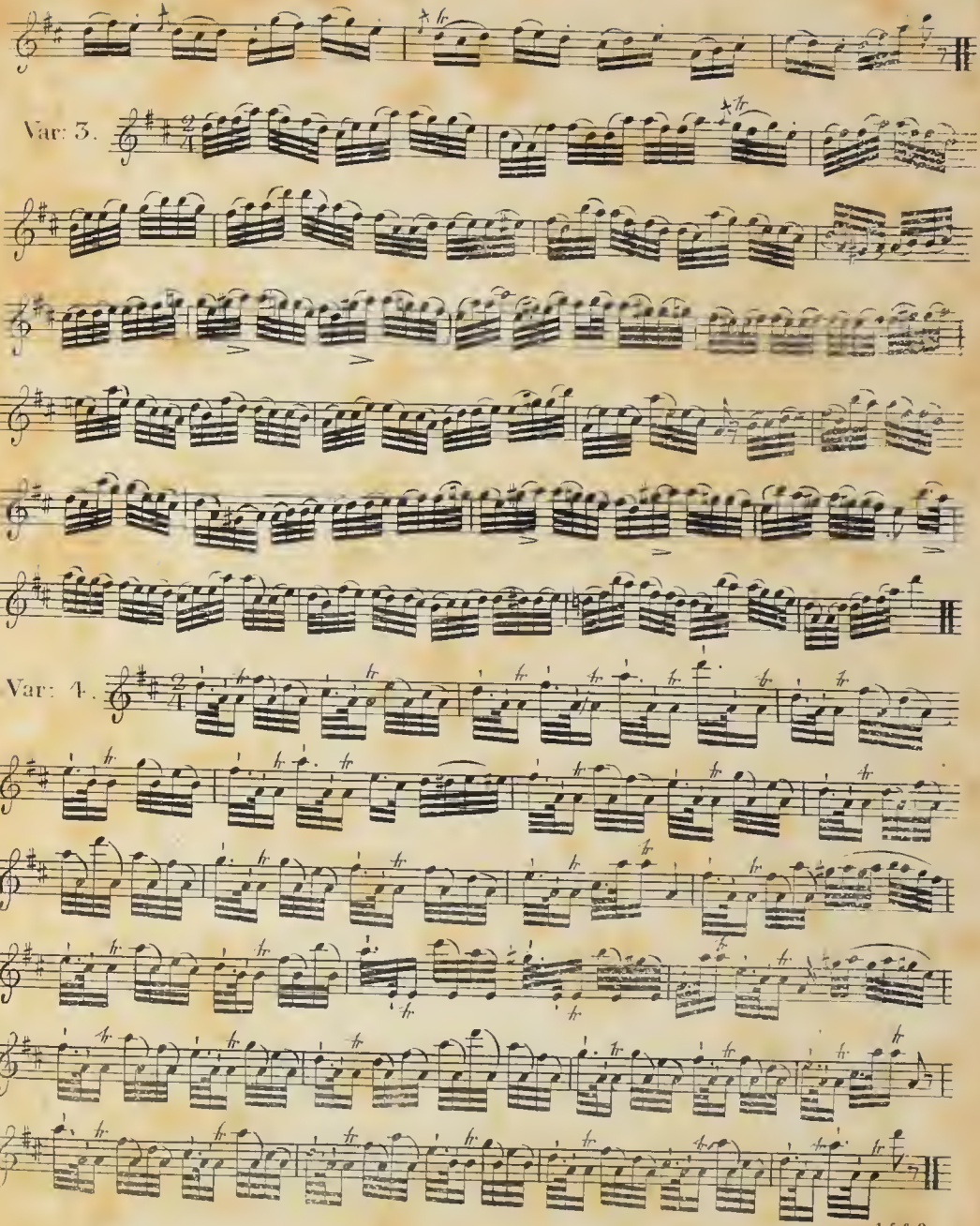
varié par

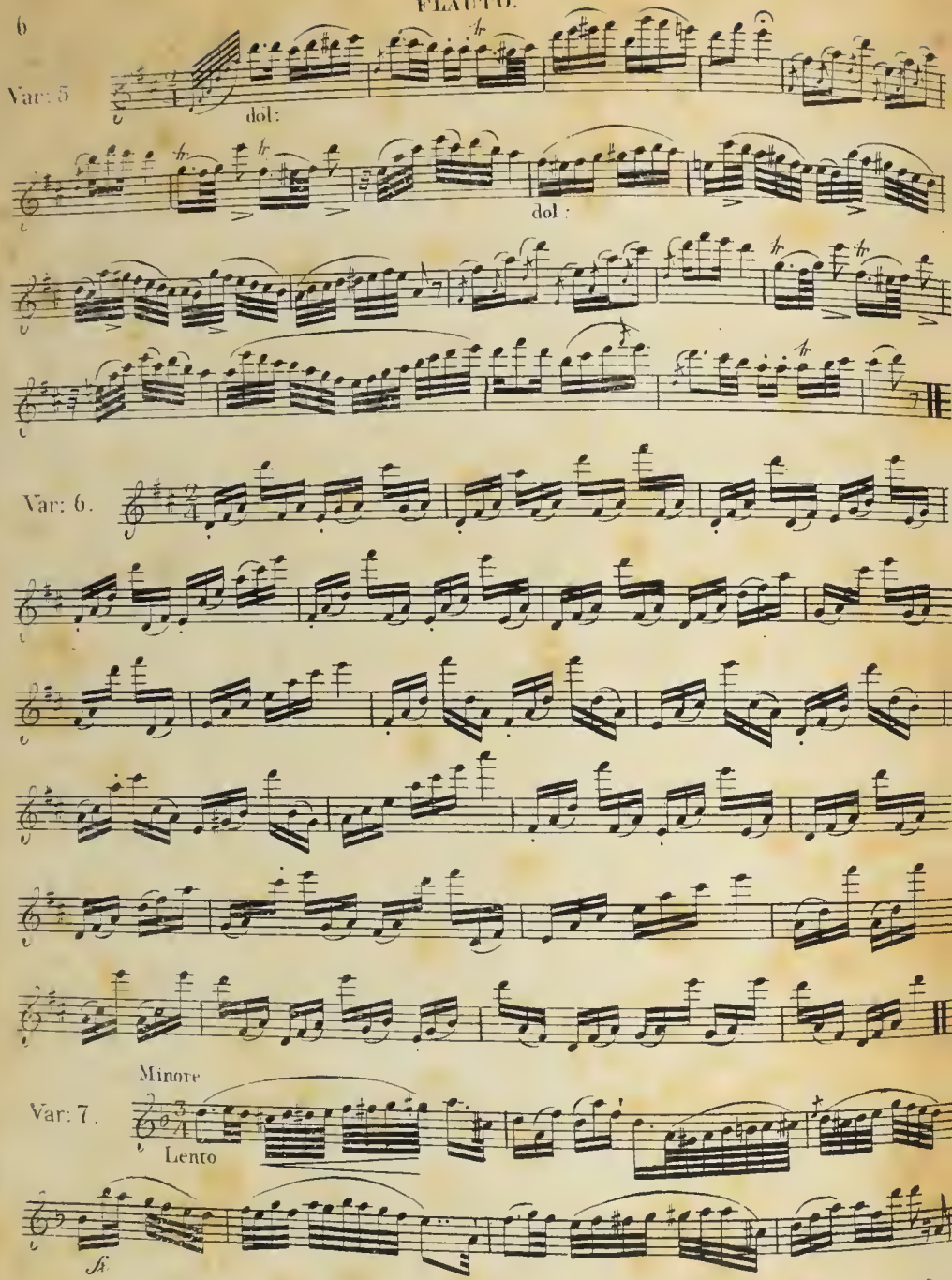
T. Berbiguier.

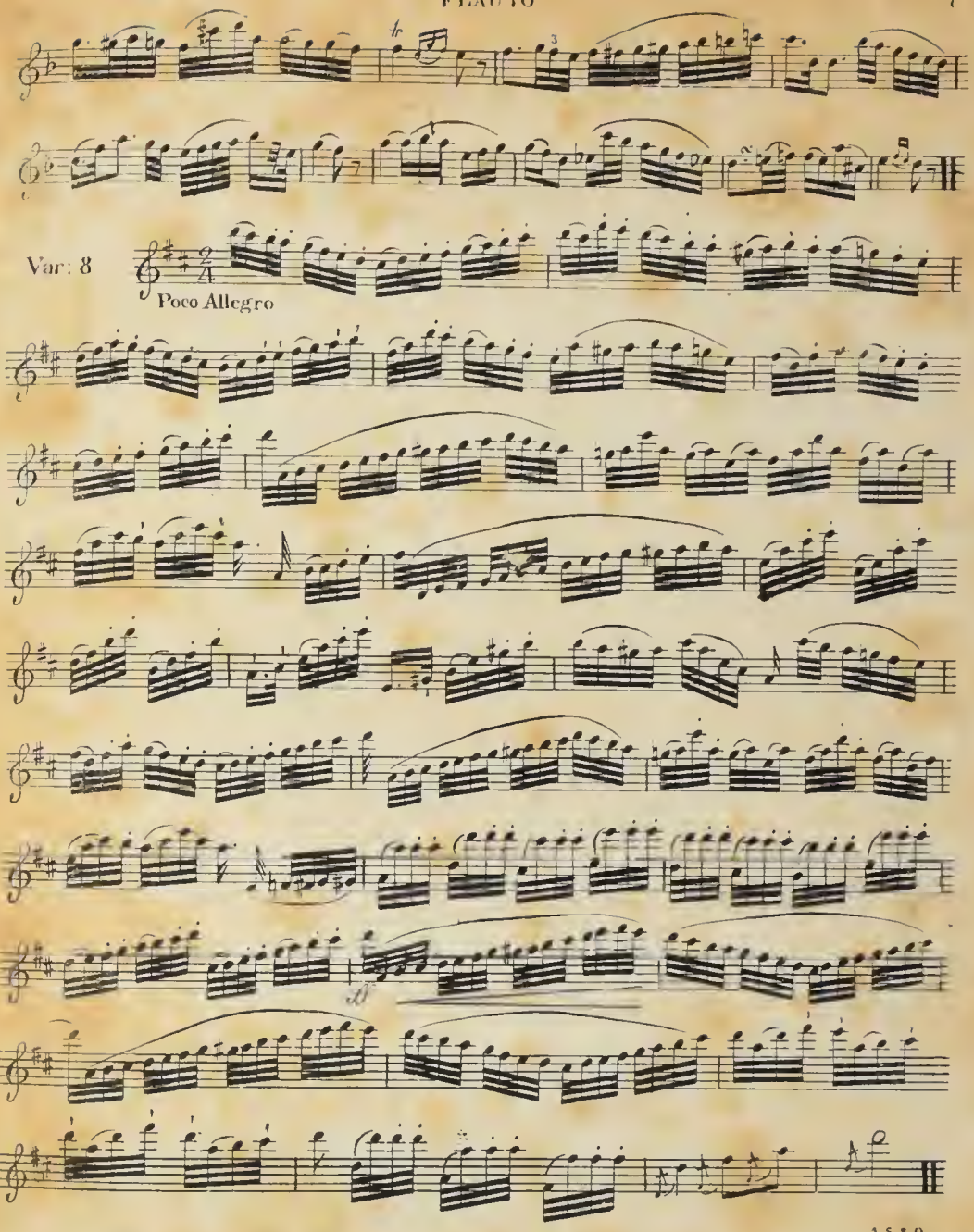
N.° 1580. Prix 30 Xr

A Offenbach s/m, chez J. André.


Andante.
TEMA.
Var: 1
Var: 2.


Var: 3.
Var: 4.


6
Var: 5
dol:
dol :
Var: 6.
Minore
Var: 7.
Lento
fz


Var: 8
Poco Allegro

Six Fantaisies

POUR Flute SEULE

Sur des Motifs favoris

DE

Auber, Herold, Rossini

EN DEUX SUITES

1re Suite	2e Suite
No. 1 Variations sur une Cavatine du Comte Ory	No. 4 Fantaisie et Variations sur un Motif de Gustave
No. 2 Fantaisie sur un Motif du Philtre	No. 5 Fantaisie sur les Motifs du Dieu et la Bayadère
No. 3 Fantaisie et Variations sur la Romance du Cor aux Oleres	No. 6 Fantaisie et Variations sur des Motifs du Pré aux Oleres

Composées par

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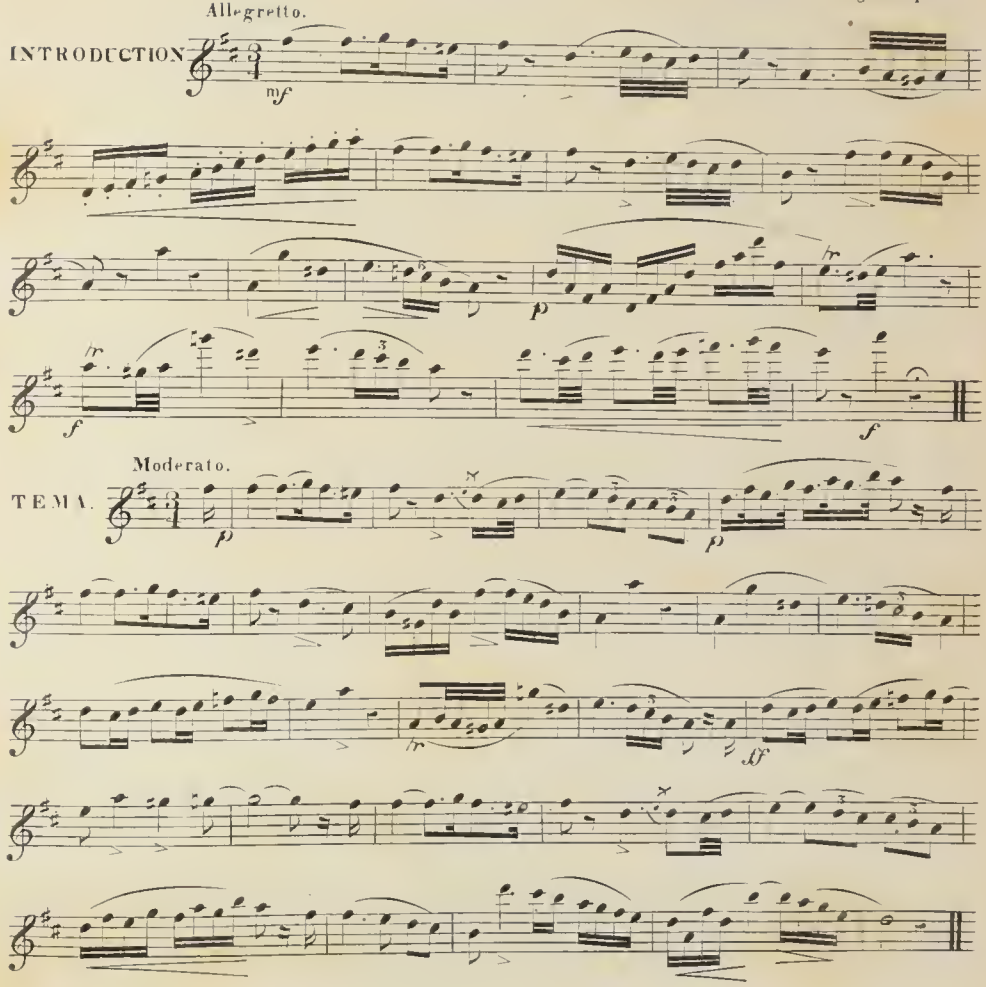
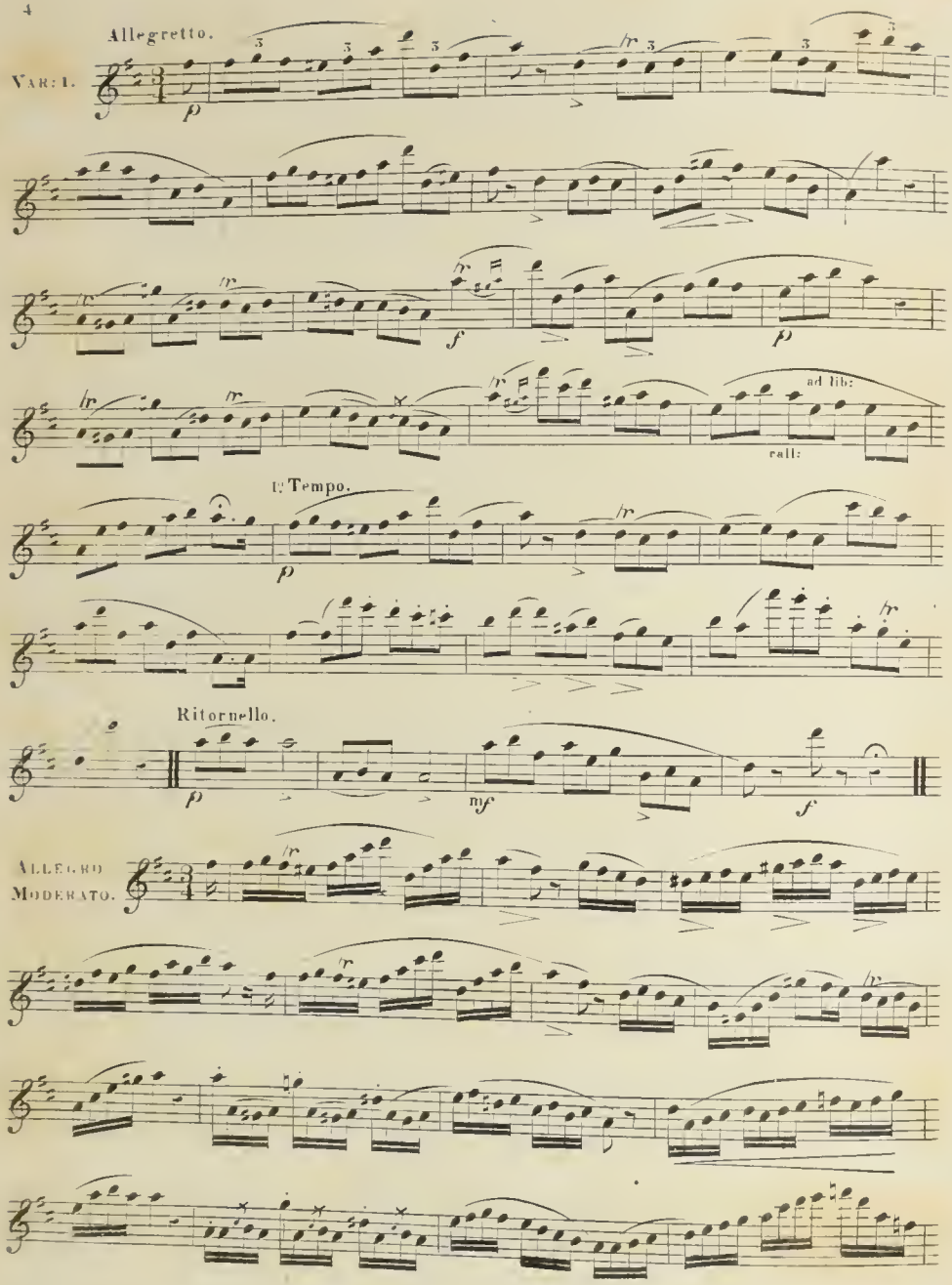
Nº 1.

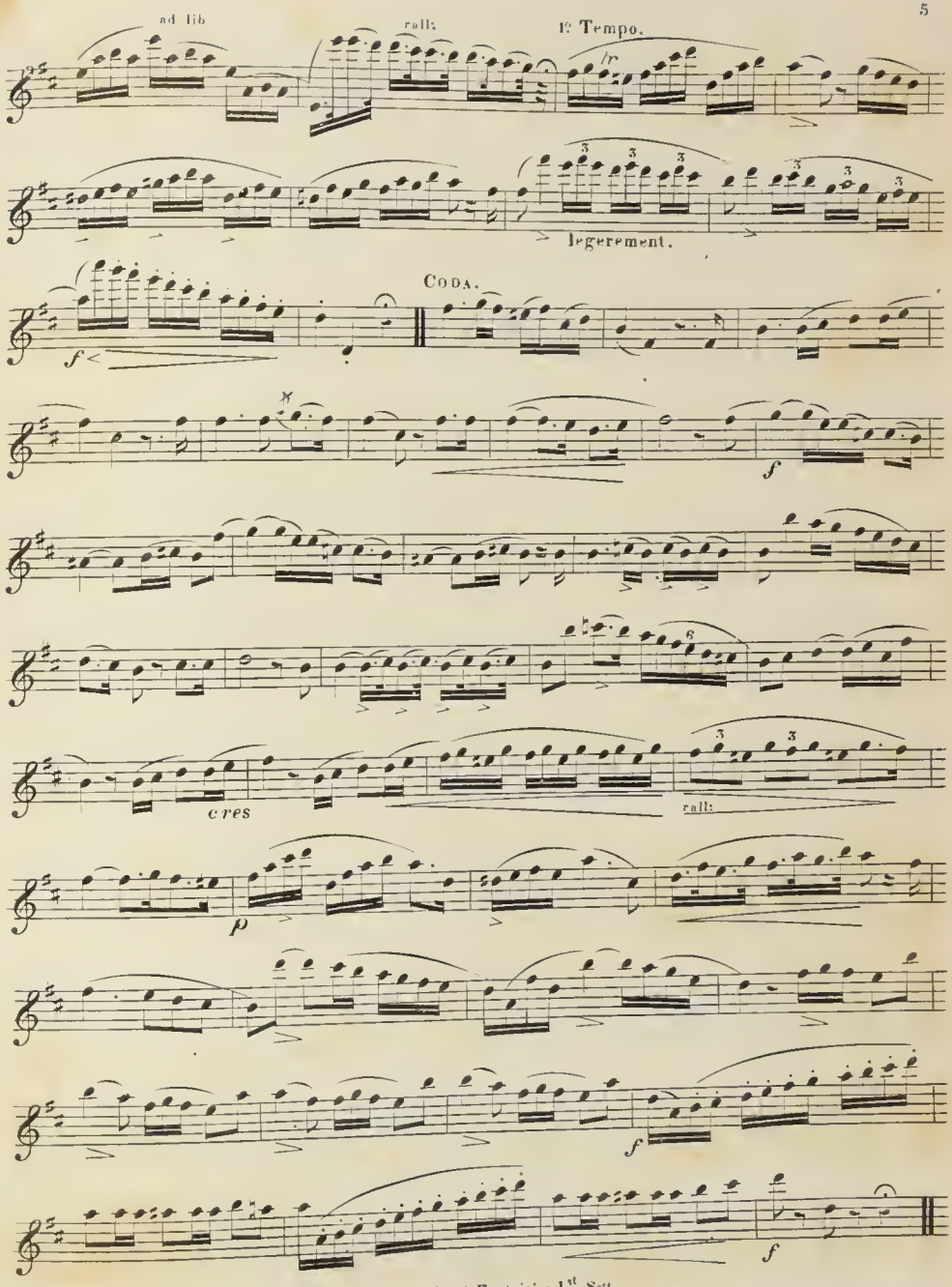
VARIATIONS

Sur une Cavatine

DU COMTE ORY.




Allegretto.
VAR: 1.
p
f
p
ad lib:
rall:
1.º Tempo.
p
Ritornello.
p
mf
f
ALLEGRO
MODERATO.


ad lib
rall:
1e Tempo.
legerement.
Coda.
cres
rall:

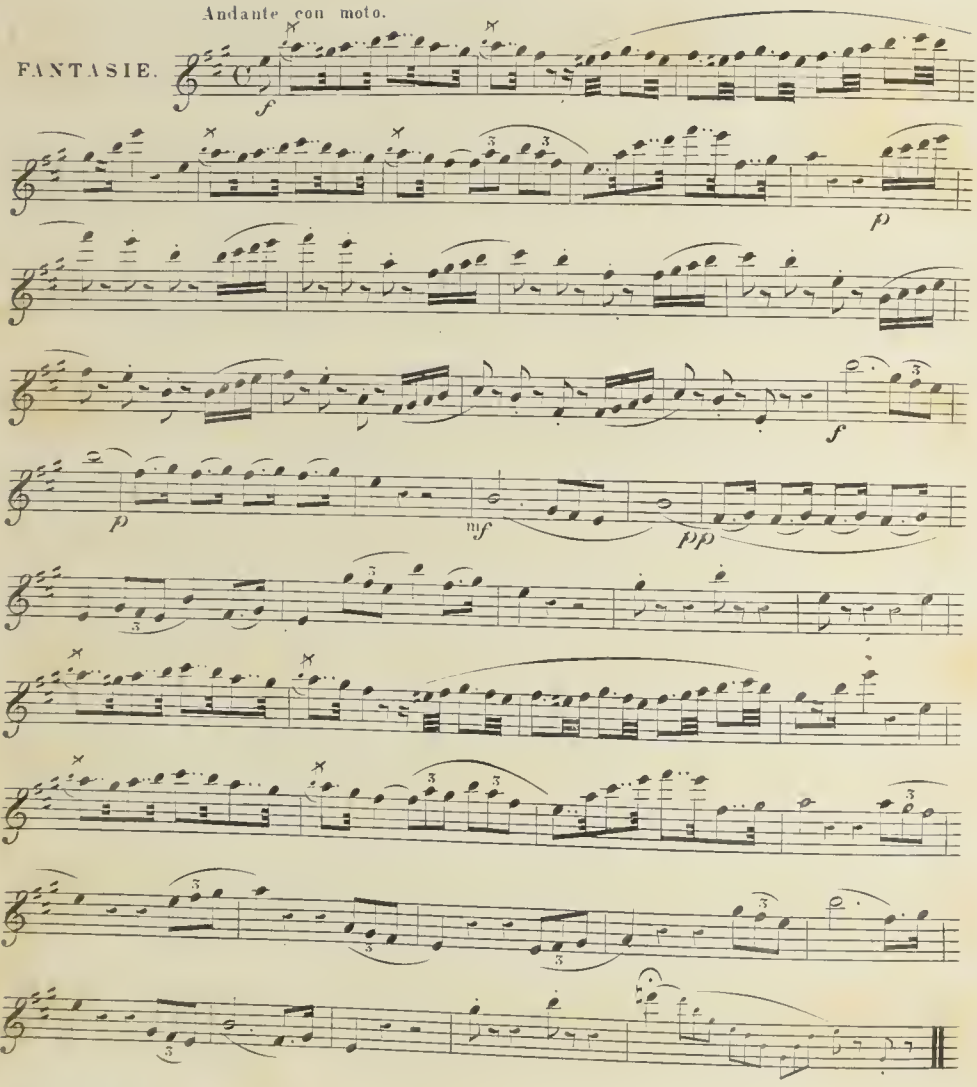
N.° 2.

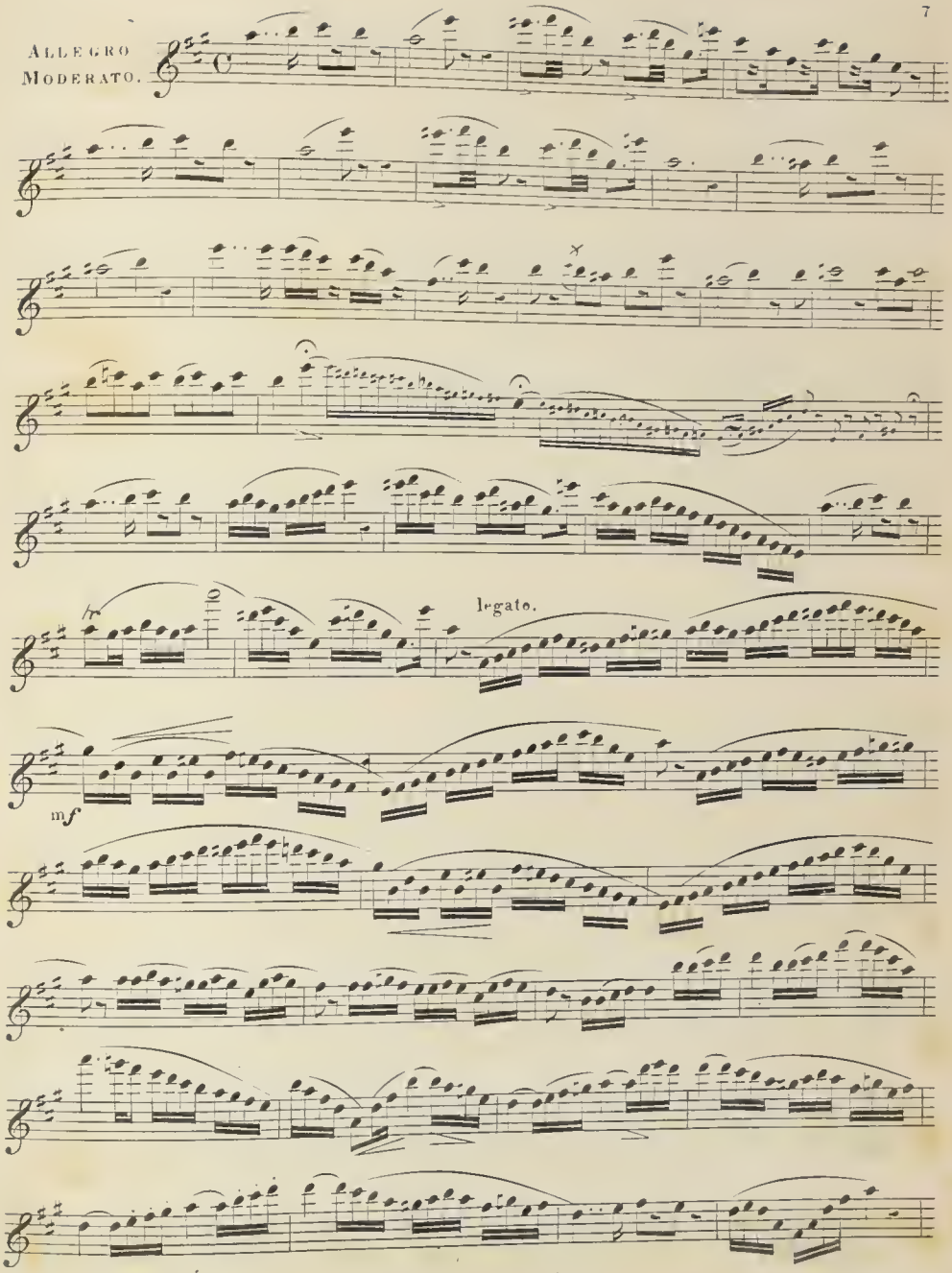
FANTAISIE

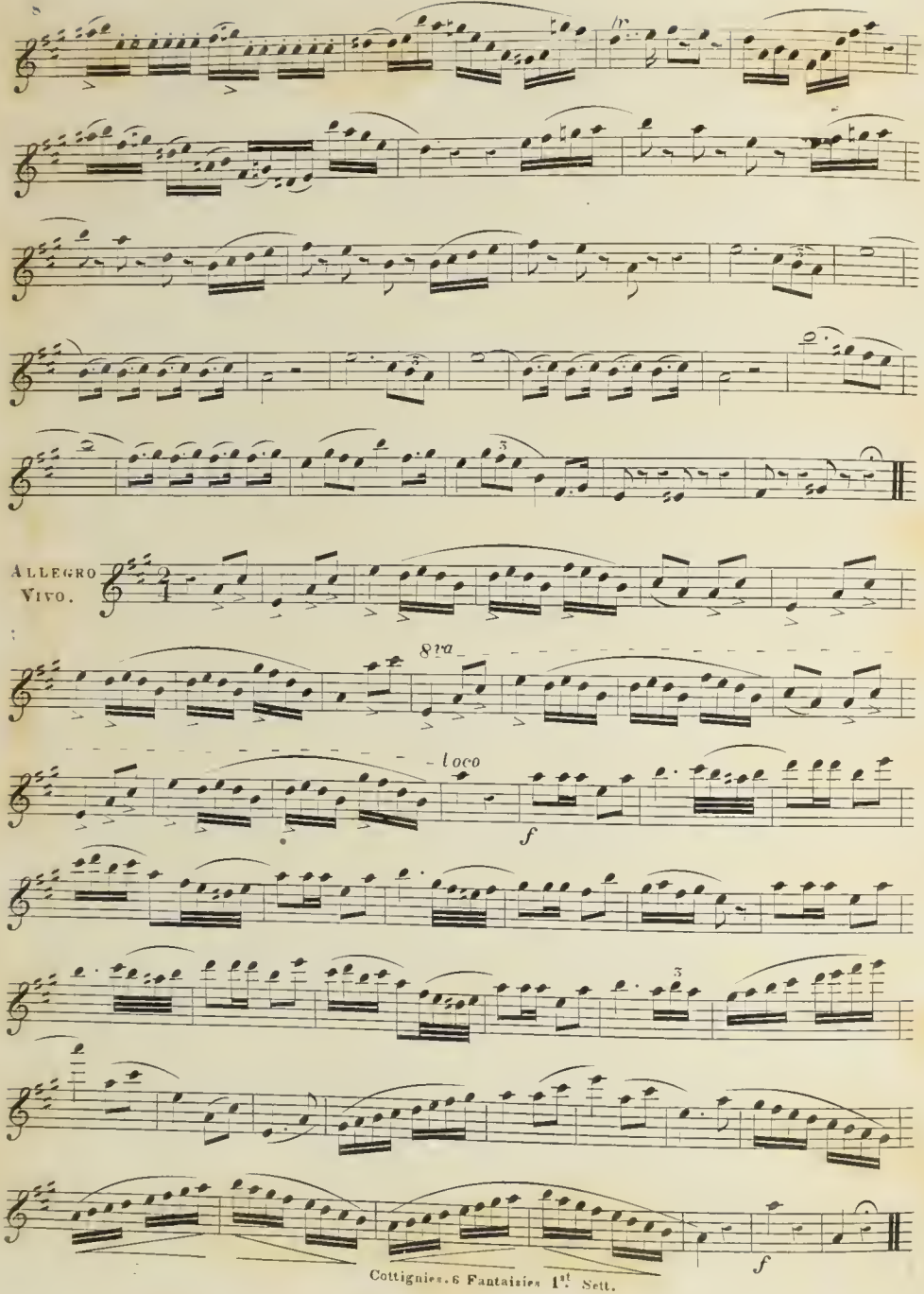
Sur des motifs

DU PHILTRE.

FLUTE.




Allegro
Moderato.
legato.
mf

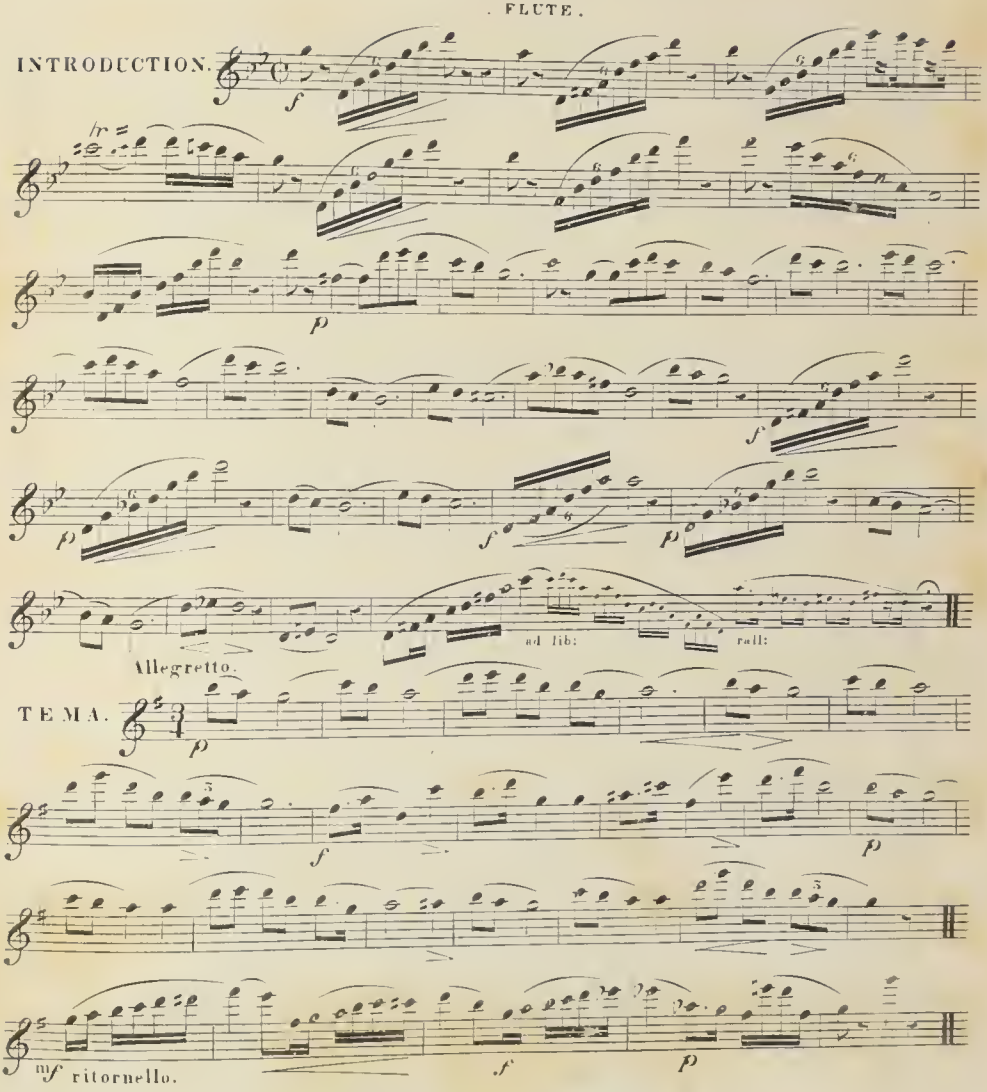

ALLEGRO VIVO.
8va
loco
f
f

FANTAISIE ET VARIATIONS

Sur la Romance

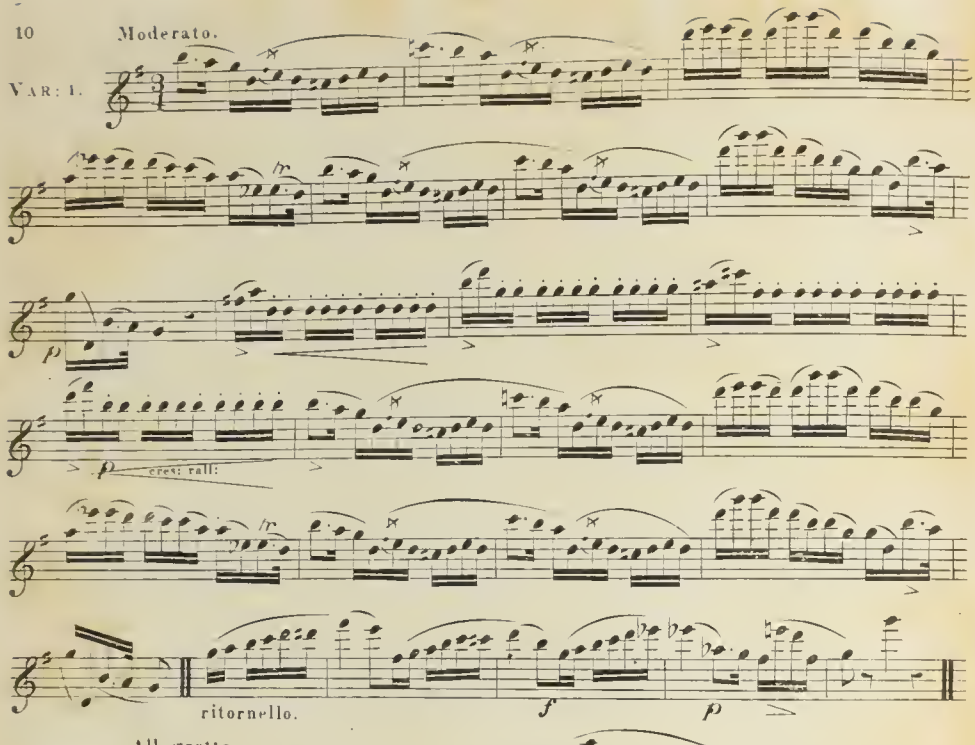
DU PRÉ AUX CLERCS.

FLUTE.



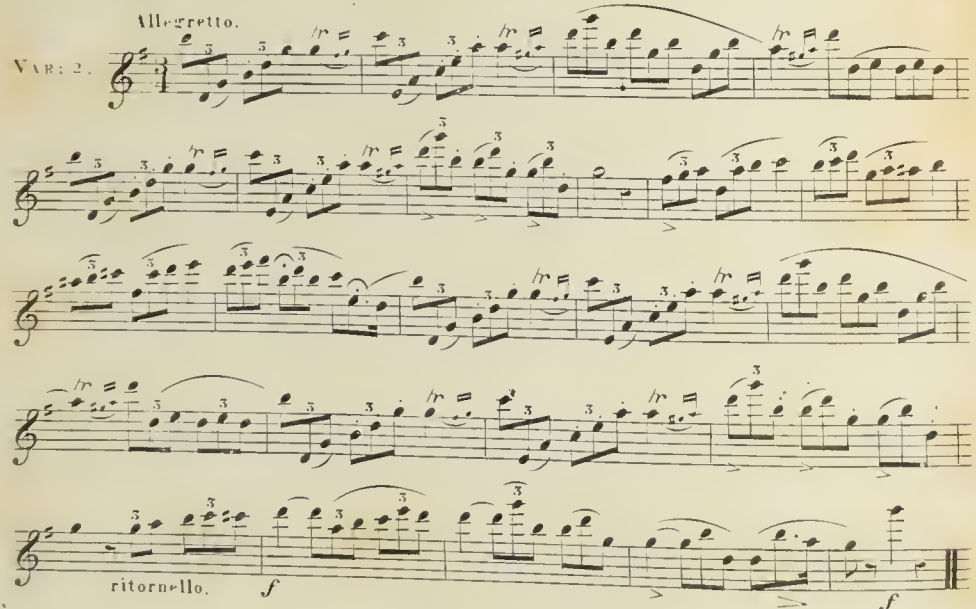
Moderato.

VAR: 1.



Allegretto.

VAR: 2.



Piu lento.

VAR: 3.
FINALE.

rall:

ten:

ritard:

CODA.

Six Fantaisies

POUR Flute SEULE

Sur des Motifs favoris

DE

Auber, Herold, Rossini

EN DEUX SUITES

1re Suite	2e Suite
No. 1 Variations sur une Cavatine du Comte Ory	No. 4 Fantaisie et Variations sur un Motif de Gustave
No. 2 Fantaisie sur un Motif du Philtre	No. 5 Fantaisie sur les Motifs du Dieu et la Bayadère
No. 3 Fantaisie et Variations sur la Romance du Pré aux Clercs	No. 6 Fantaisie et Variations sur des Motifs du Pré aux Clercs

Composées par

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N° 4.

FANTAISIE et VARIATIONS

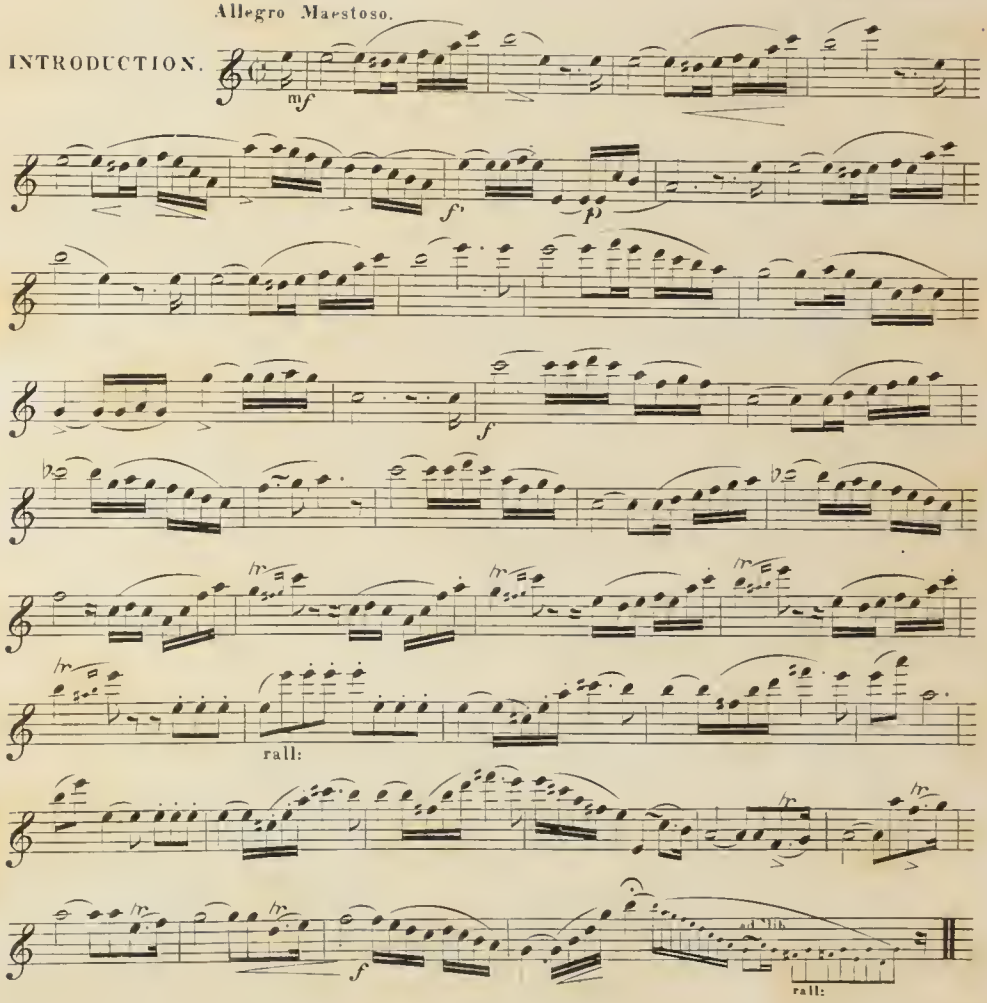
sur des motifs de

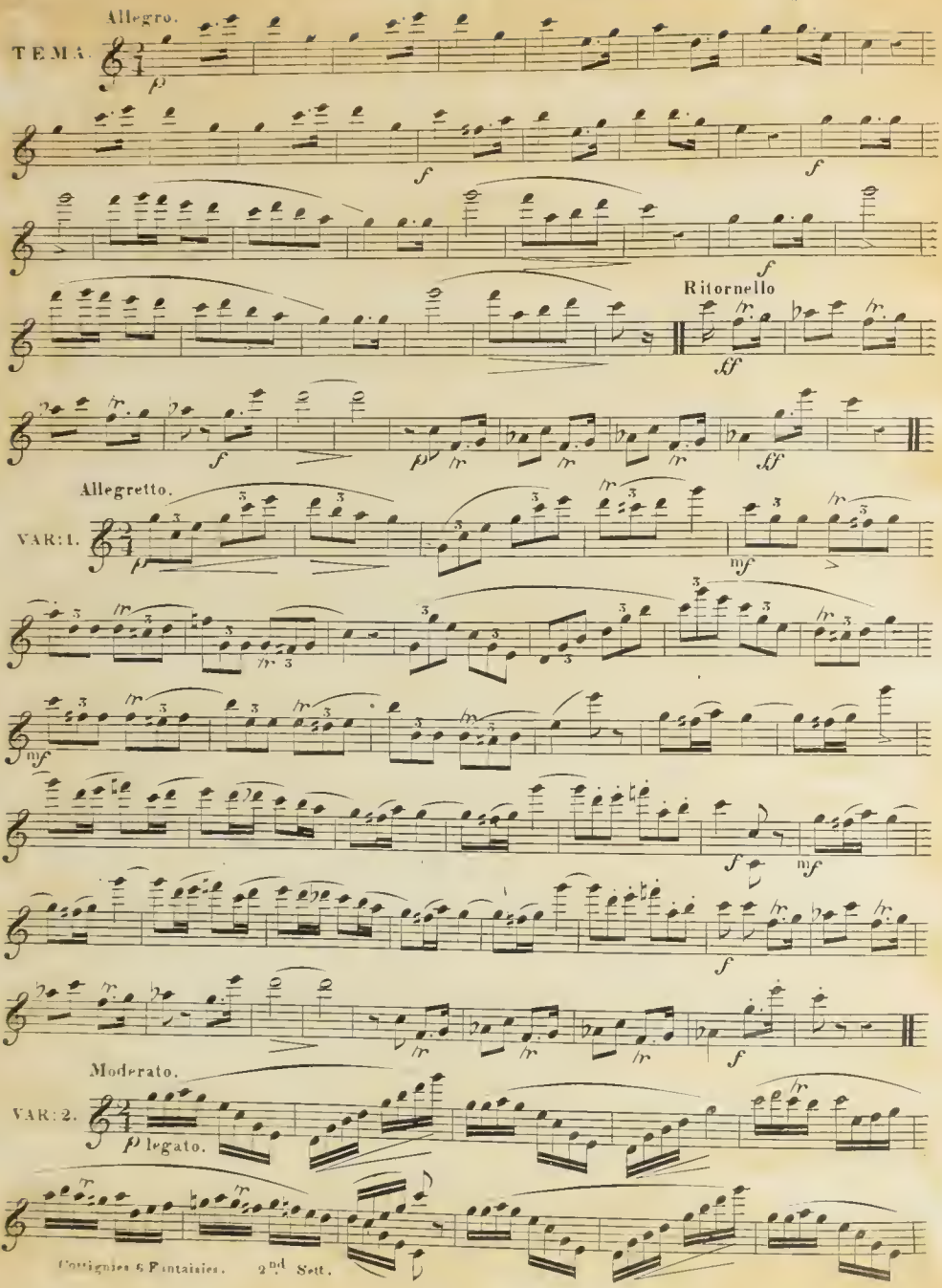
GUSTAVE.

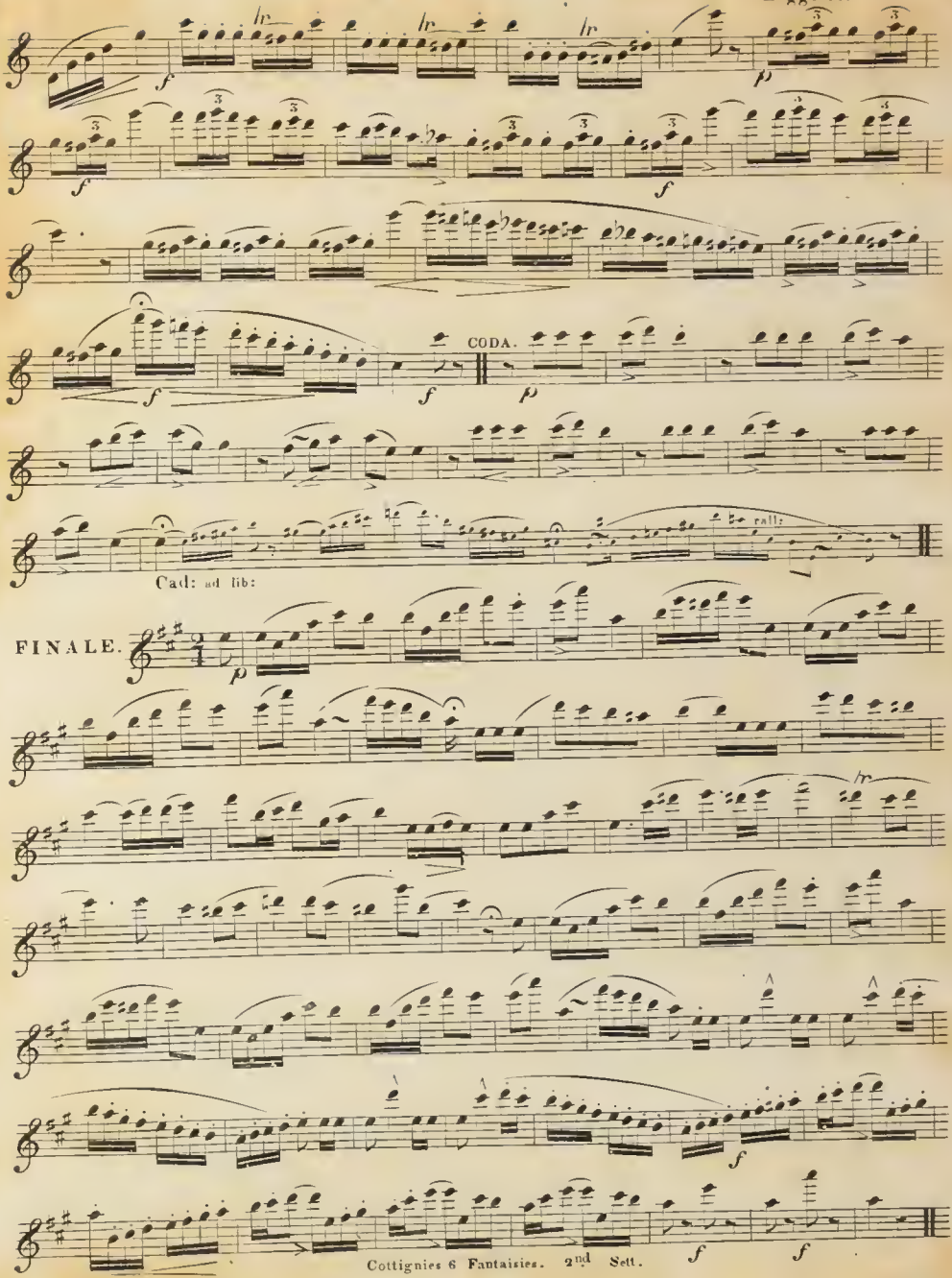
2.nd Suite. FLUTE. C. Cottignies Op: 50.

Allegro Maestoso.

INTRODUCTION.




Allegro.
TEMA.
Ritornello
Allegretto.
VAR: 1.
Moderato.
VAR: 2.
legato.


CODA.
Cad: ad lib:
FINALE.

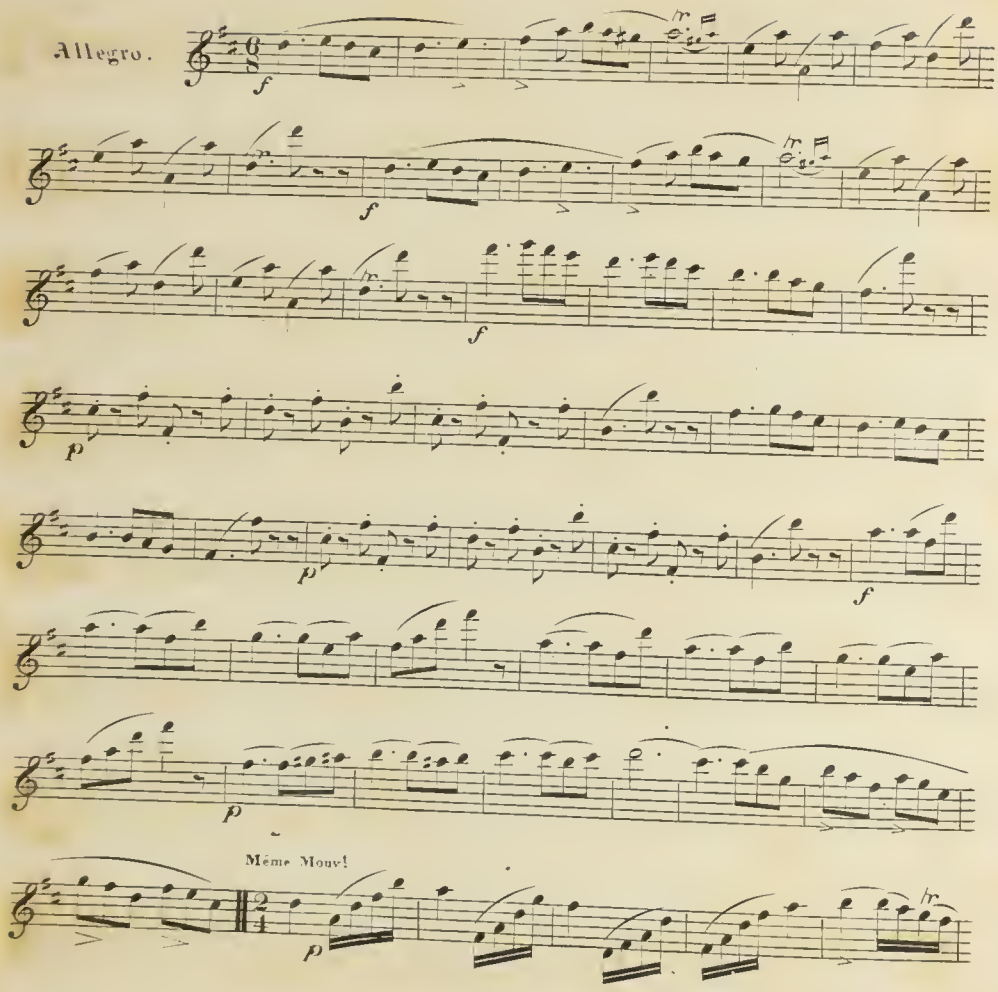
N° 5.

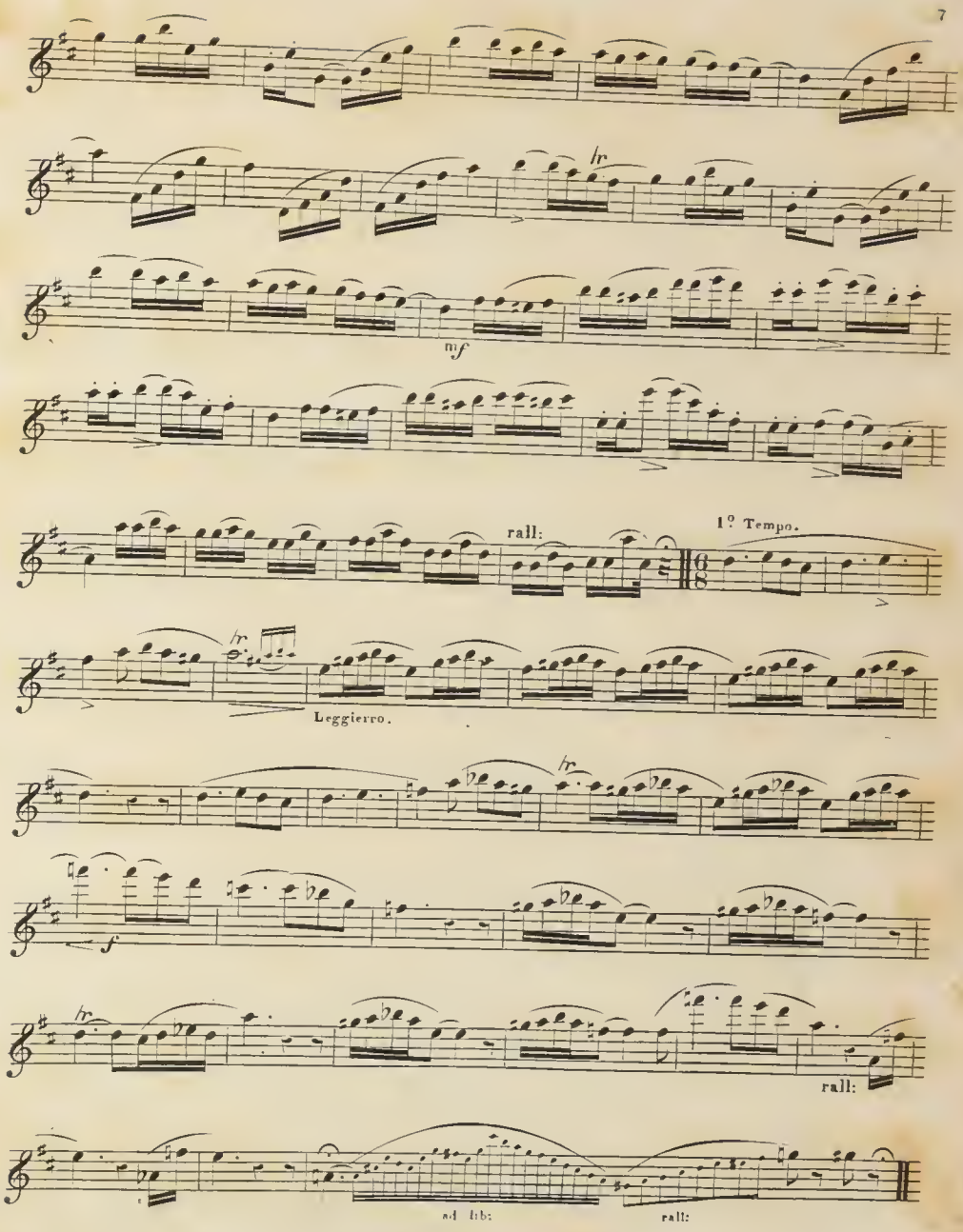
FANTAISIE

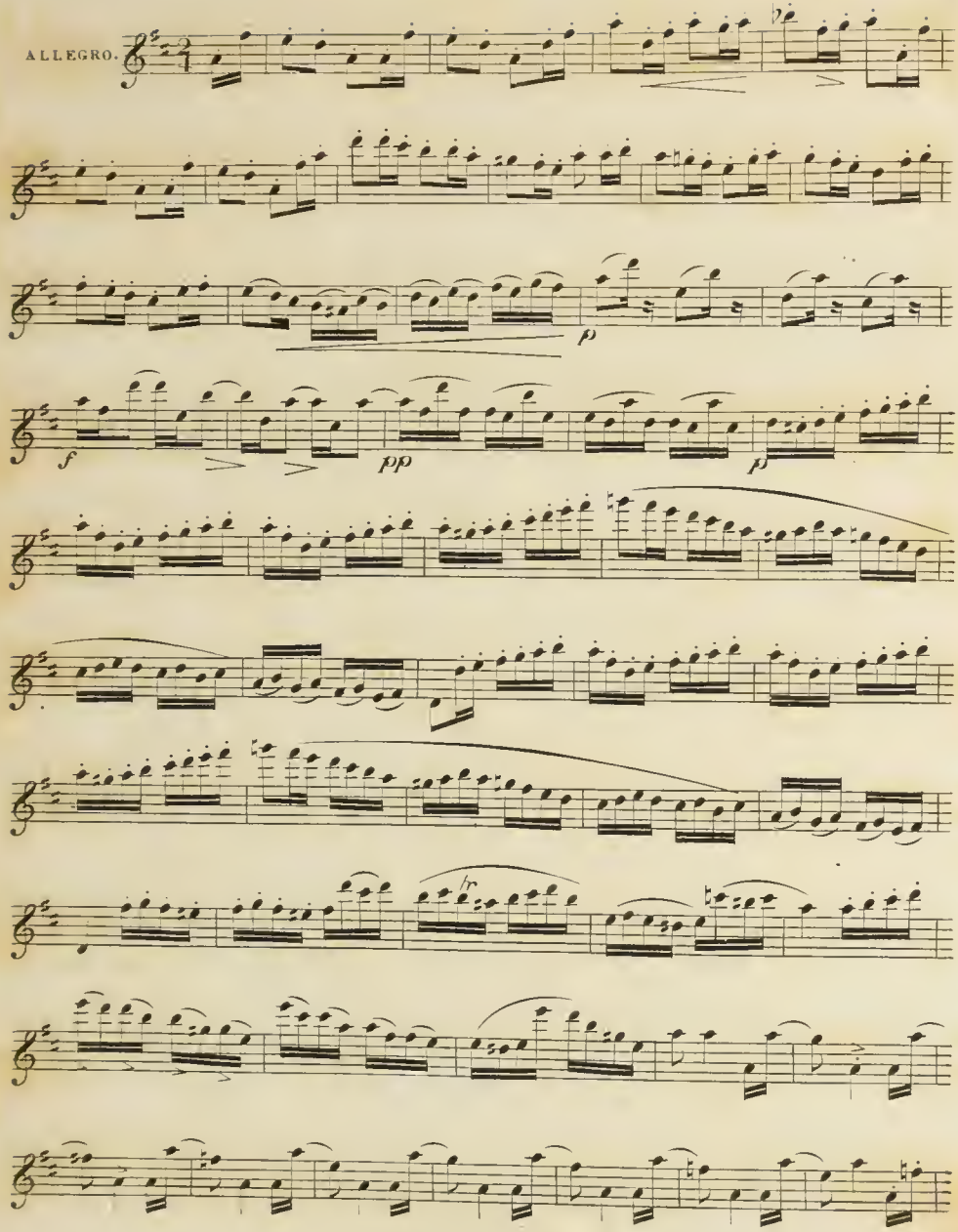
Sur des motifs

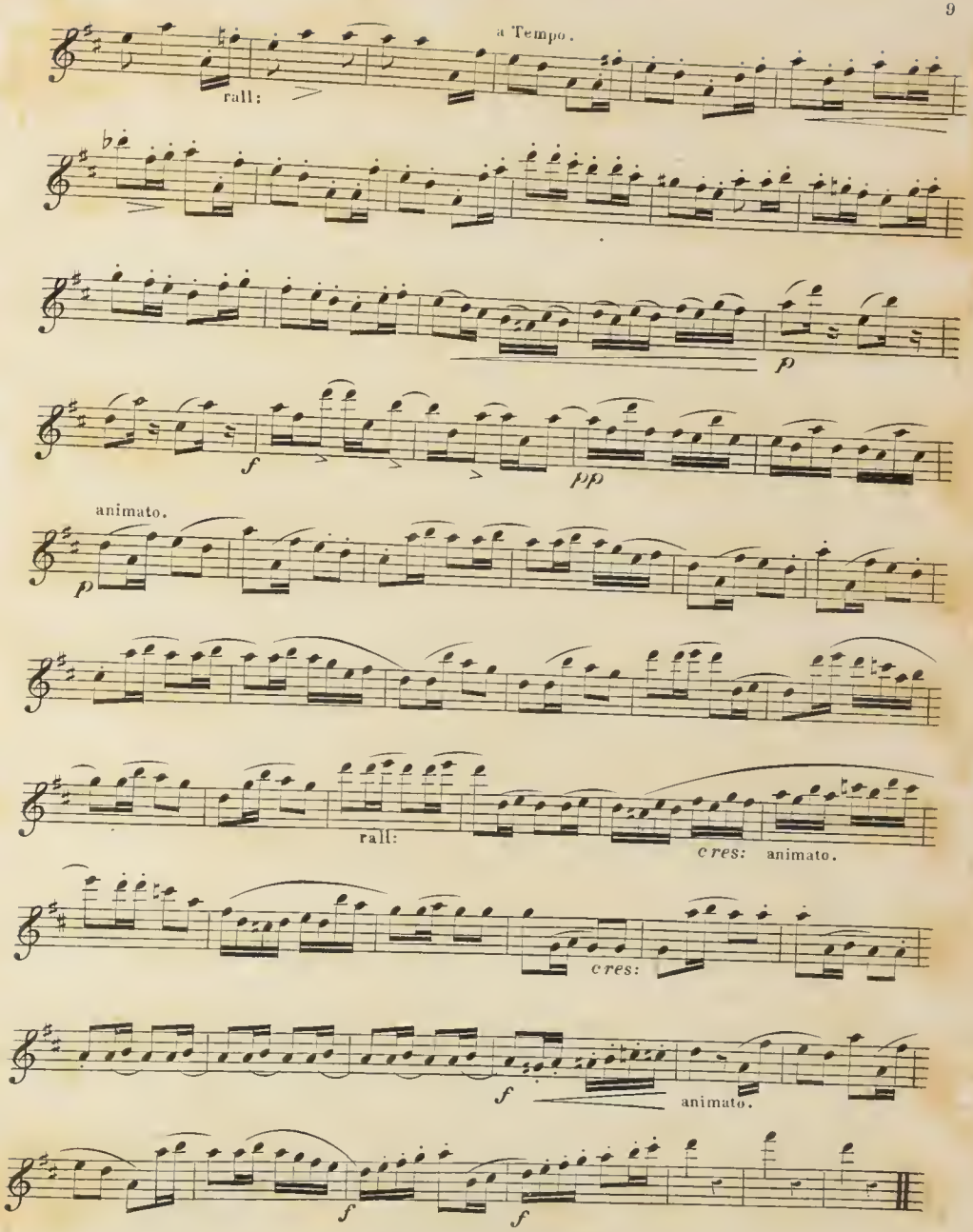
DU DIEU ET LA BAYADERE.

FLUTE.




tr
mf
rall:
1º Tempo.
tr
Leggierro.
tr
f
tr
rall:
ad lib:
rall:


ALLEGRO.
p
f
pp
p


a Tempo.
rall:
p
f
pp
animato.
p
rall:
cres: animato.
cres:
f
animato.
f
f

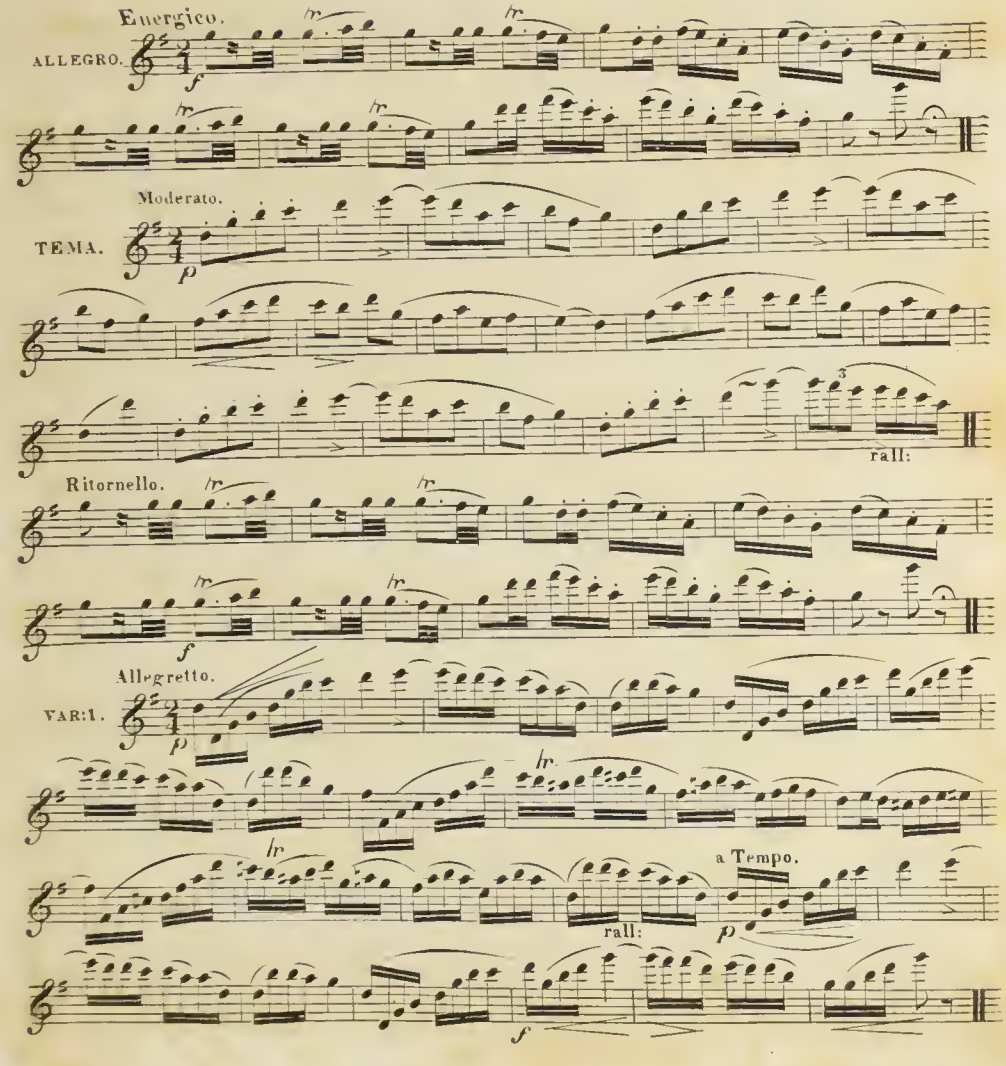
N° 3.

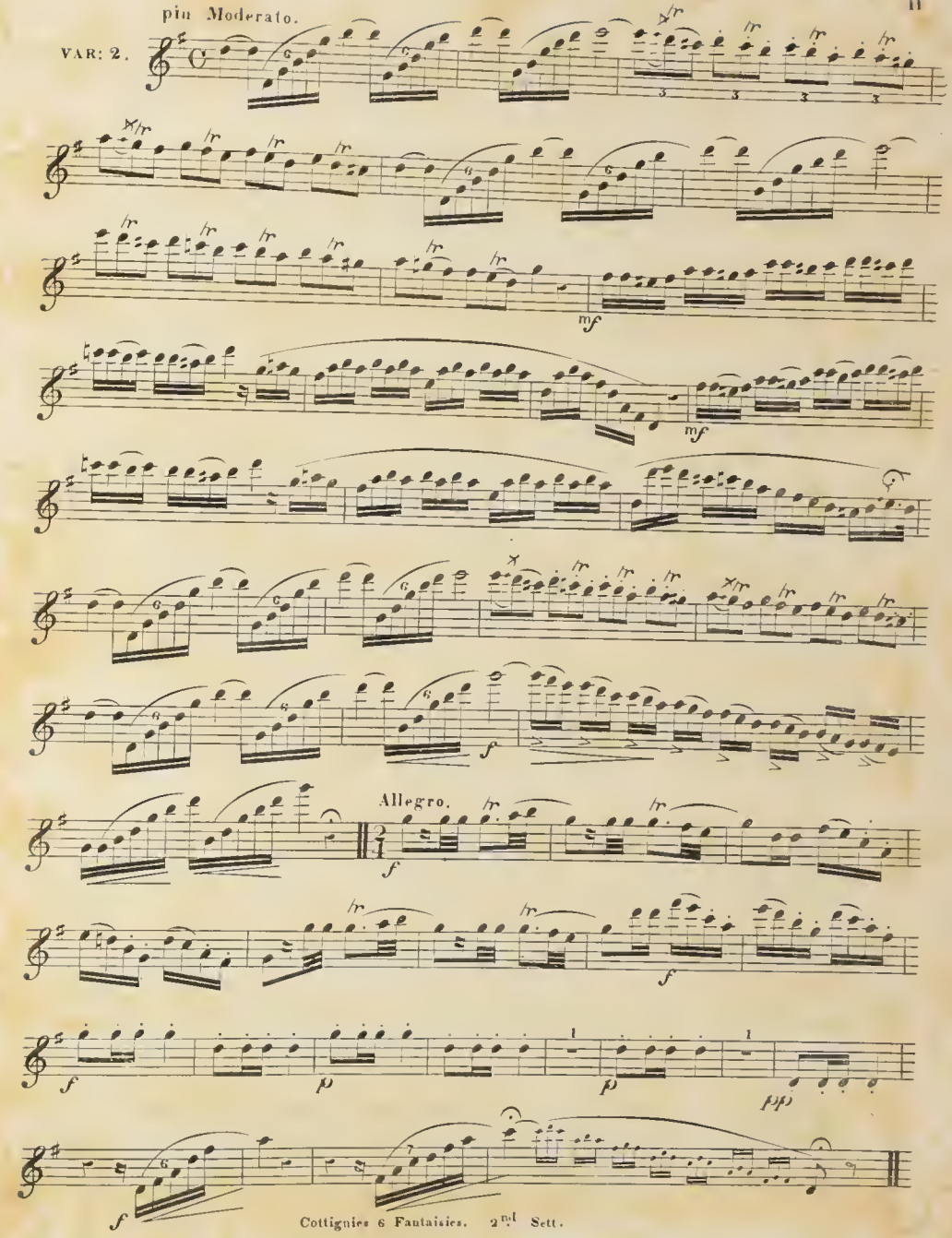
FANTAISIE ET VARIATIONS

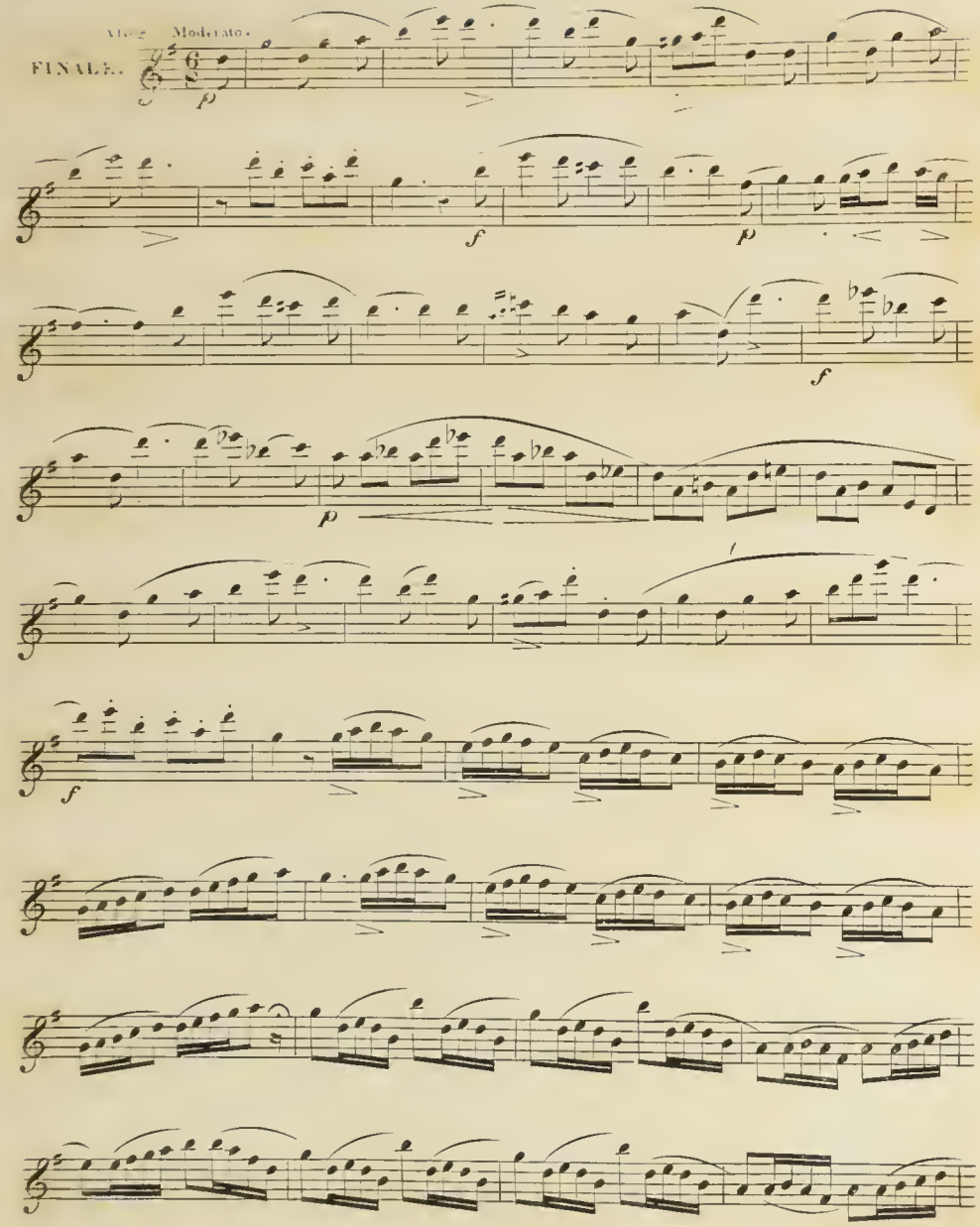
sur des motifs du

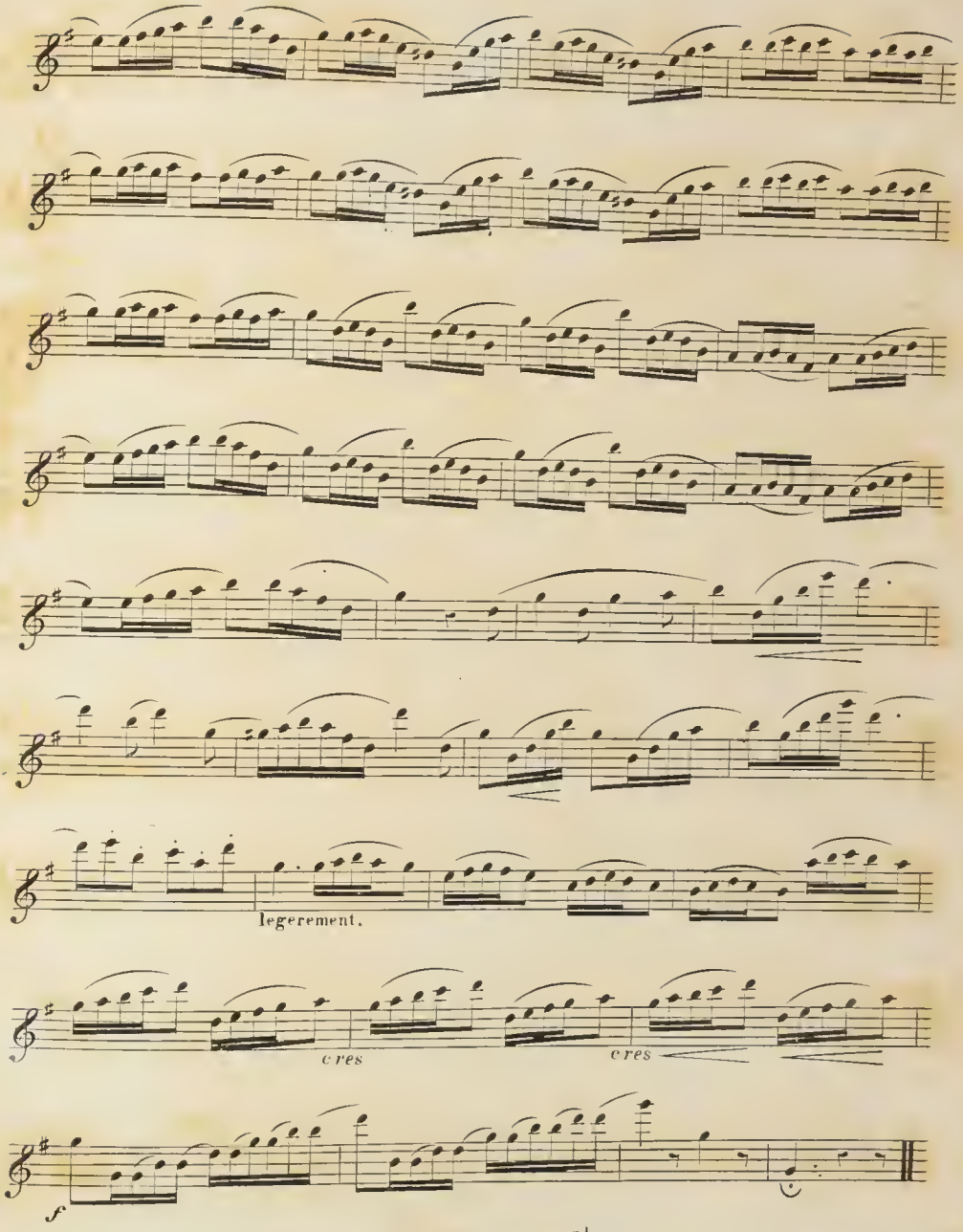
PRÈ AUX CLERCS.

FLUTE.




più Moderato.
VAR: 2.
mf
mf
f
Allegro.
f
f
f
p
p
pp
f


Allegro Moderato.
FINALE.


legerement.
cres
cres
f

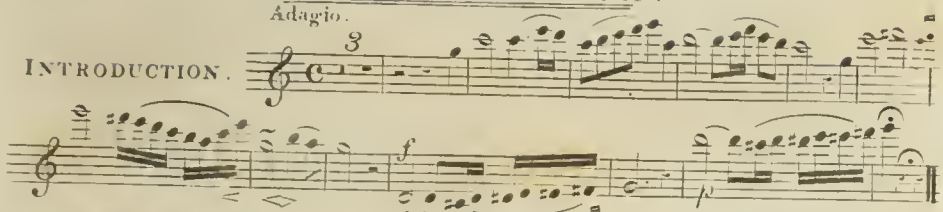
FLAUTO

RULE BRITANNIA.

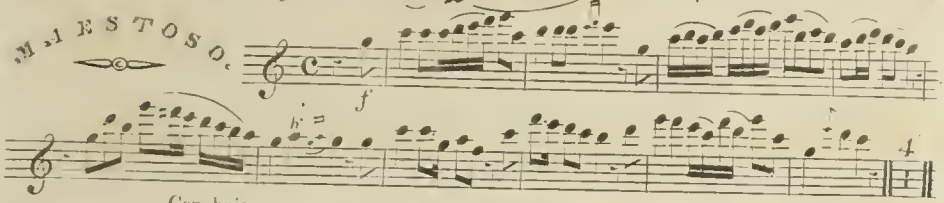
Drouet.

Adagio.

INTRODUCTION.

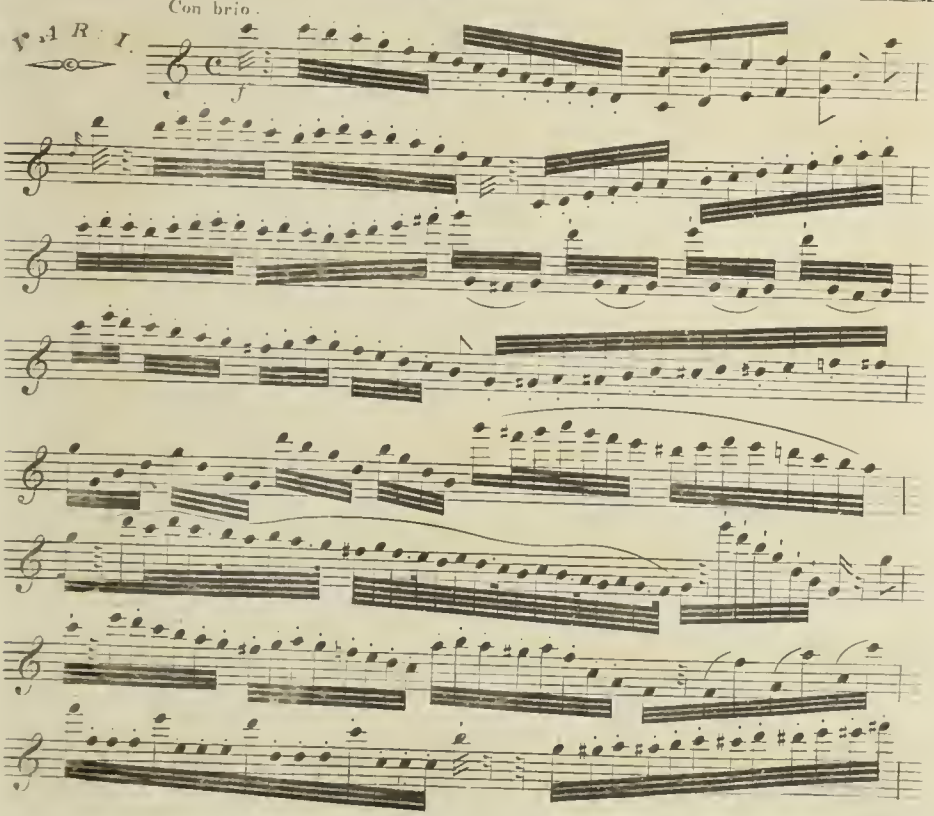


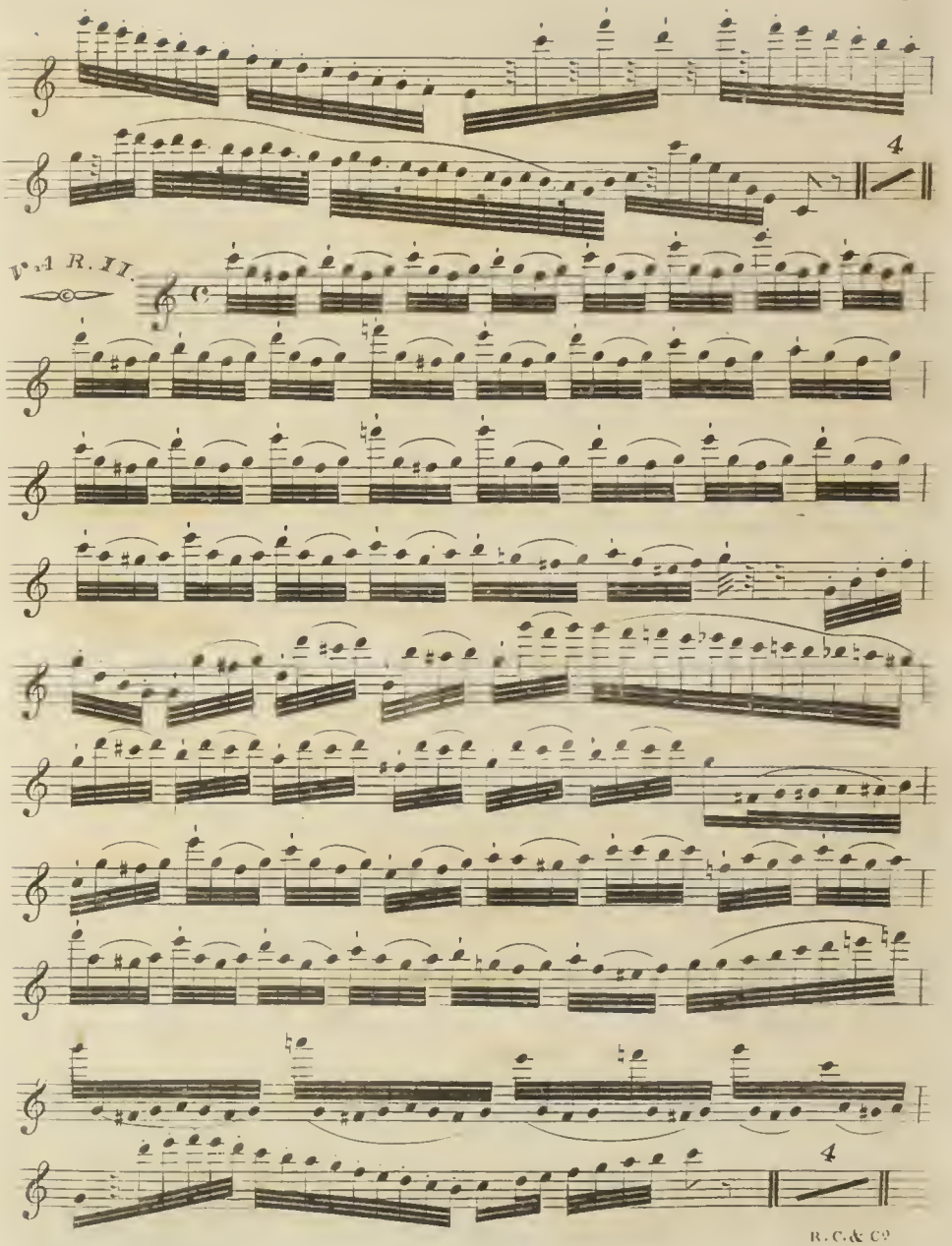
MAESTOSO.



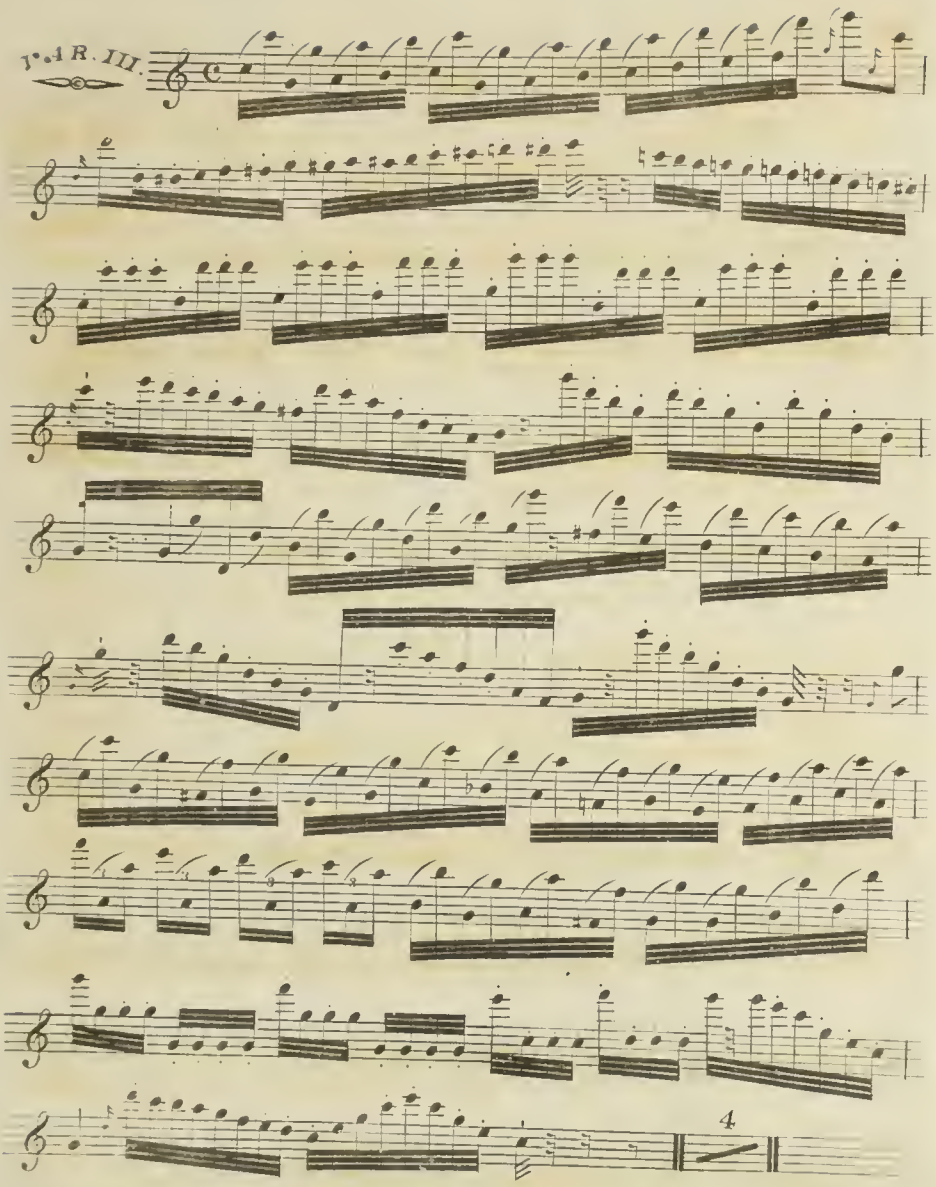
Con brio.

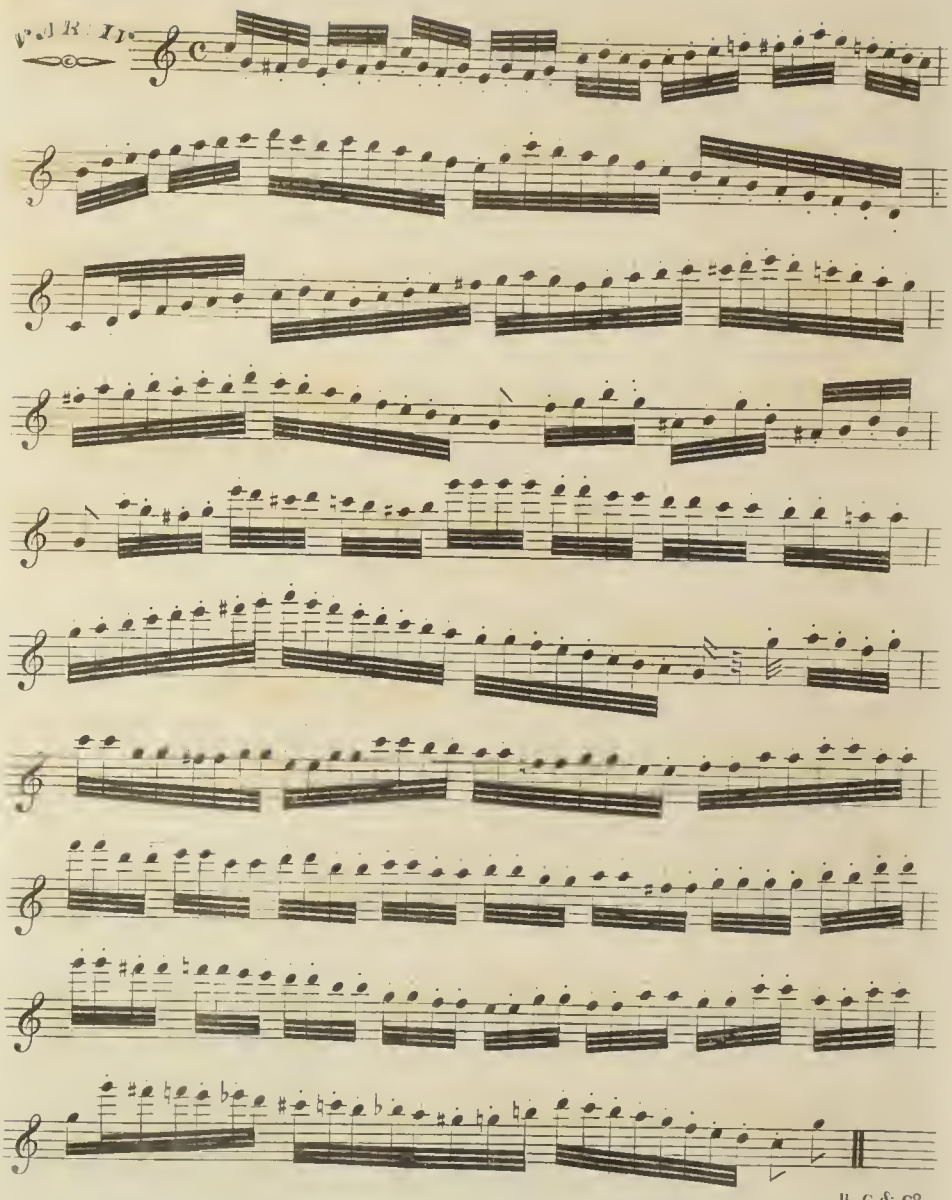
PIANO.

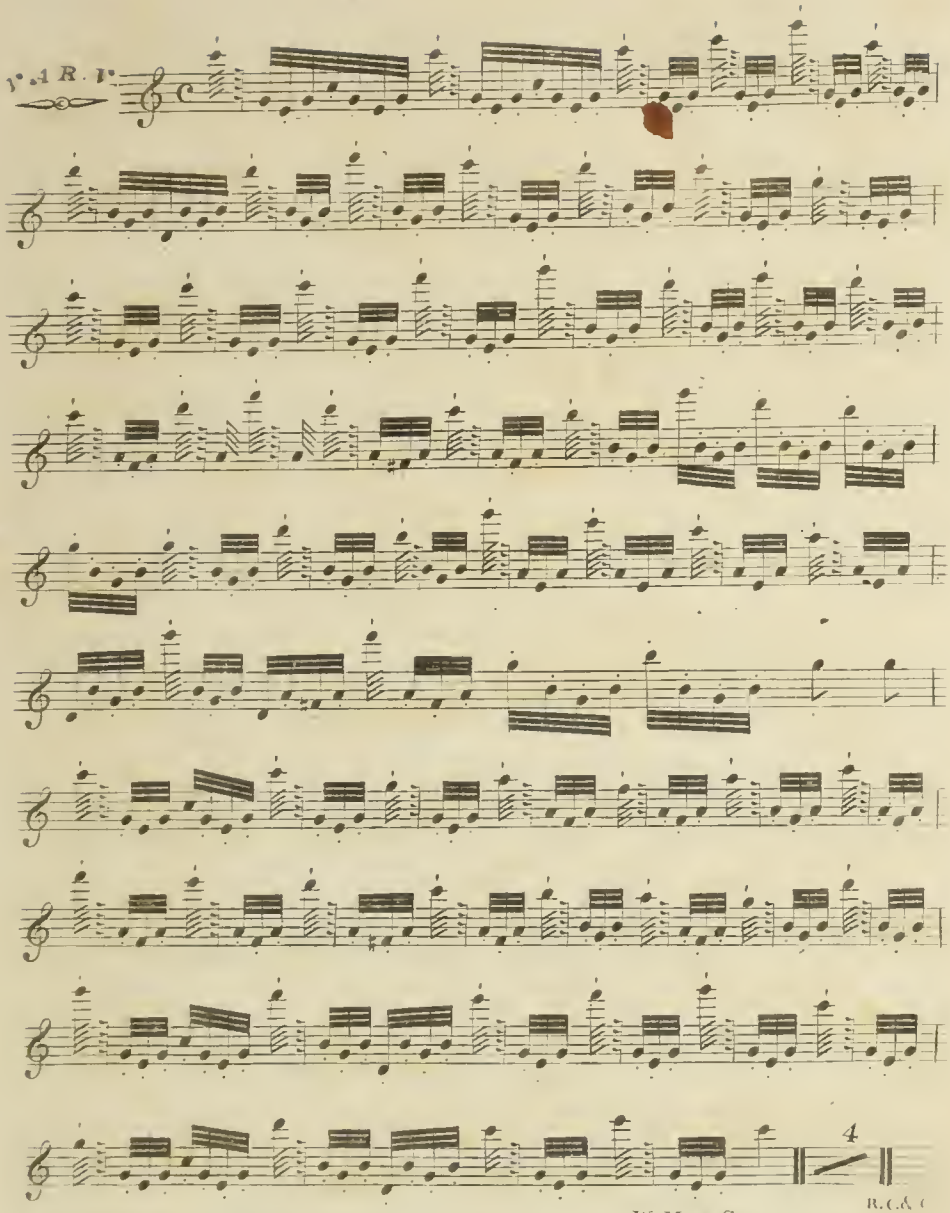




R.C.& C°


1° AR. III.
4


VAR: II



W. Mays. Sc:

R.C.A.C

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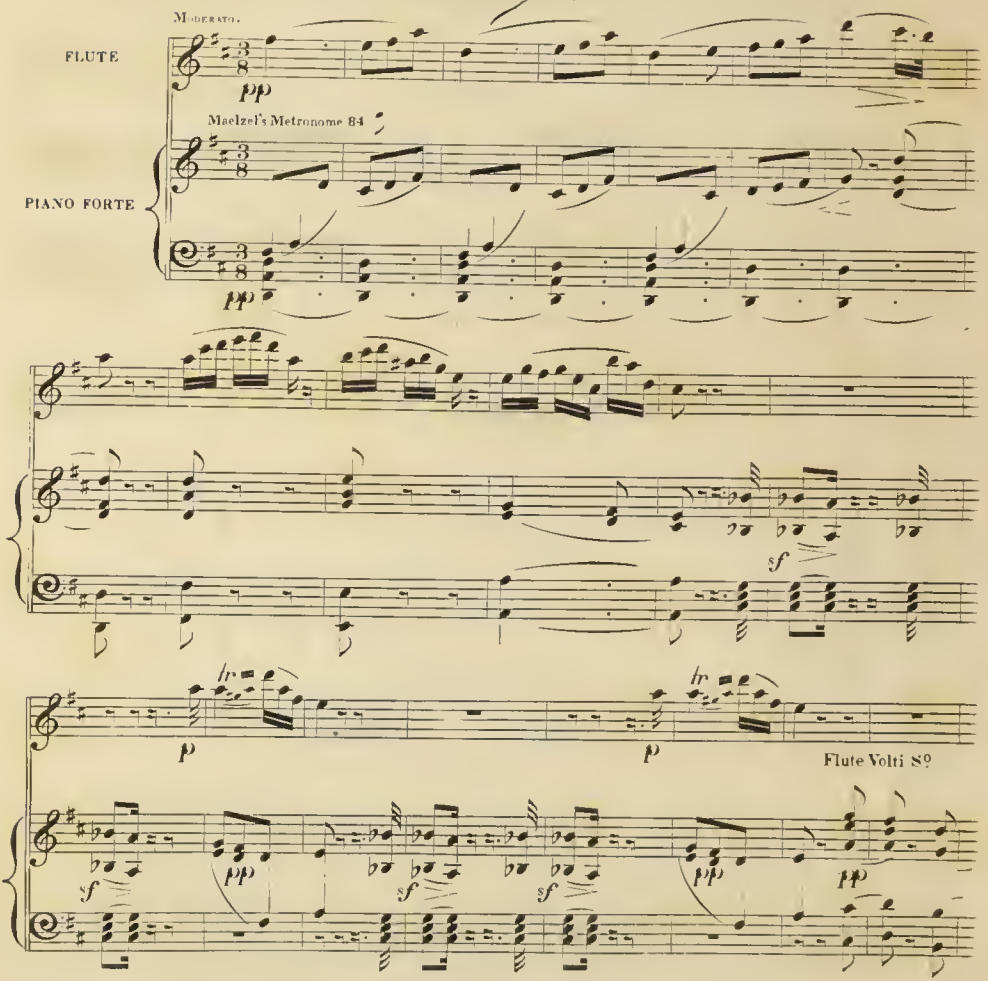
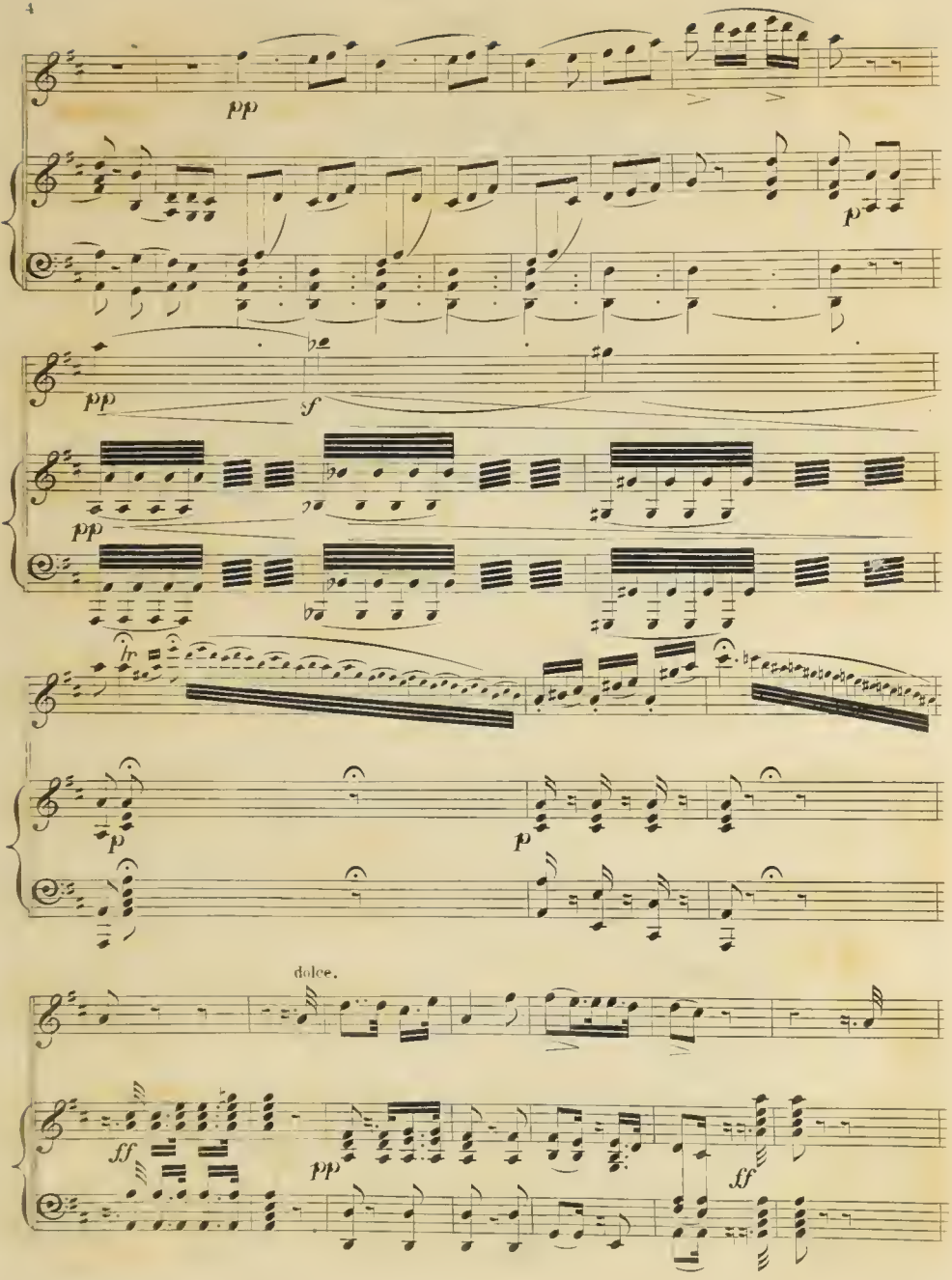
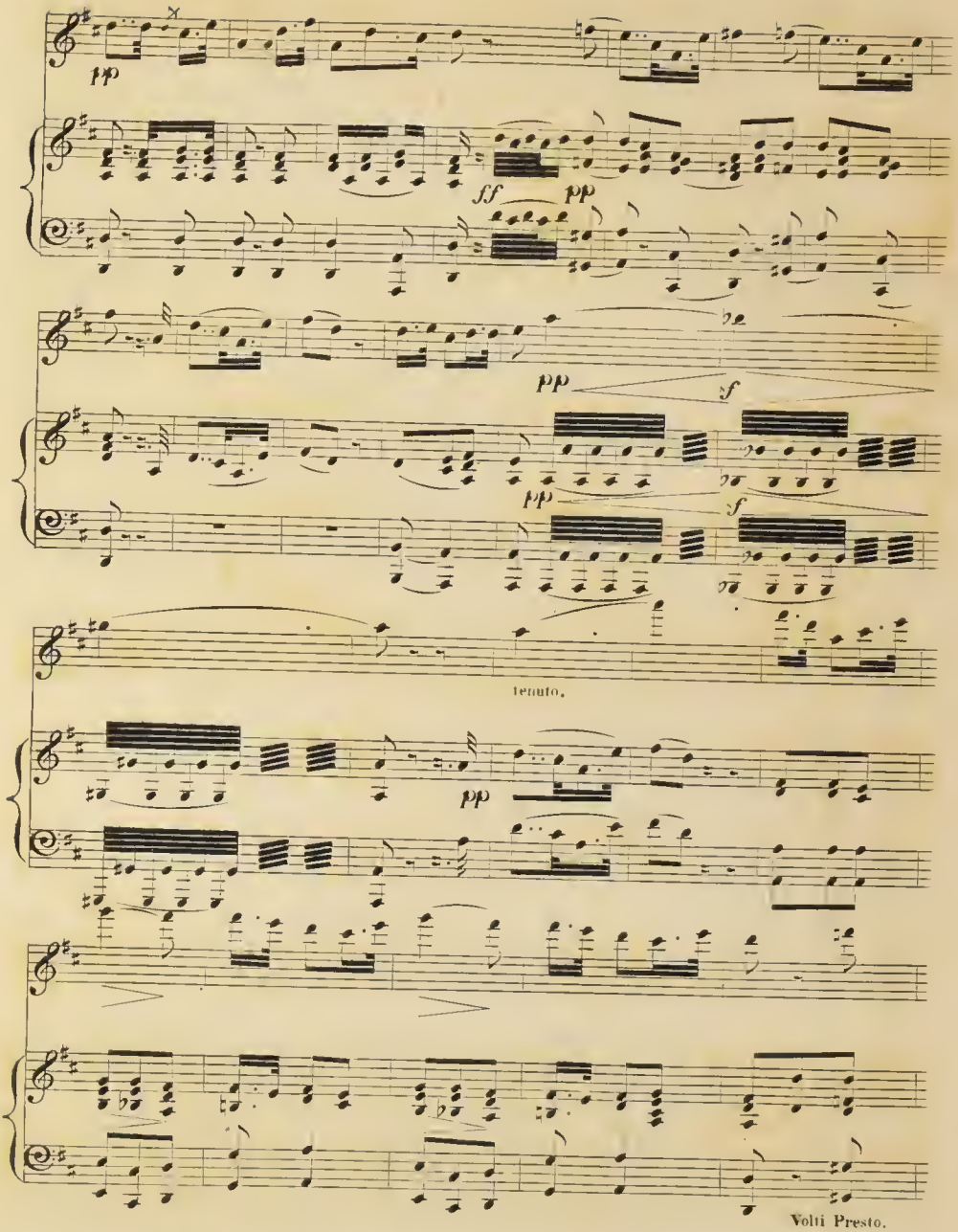
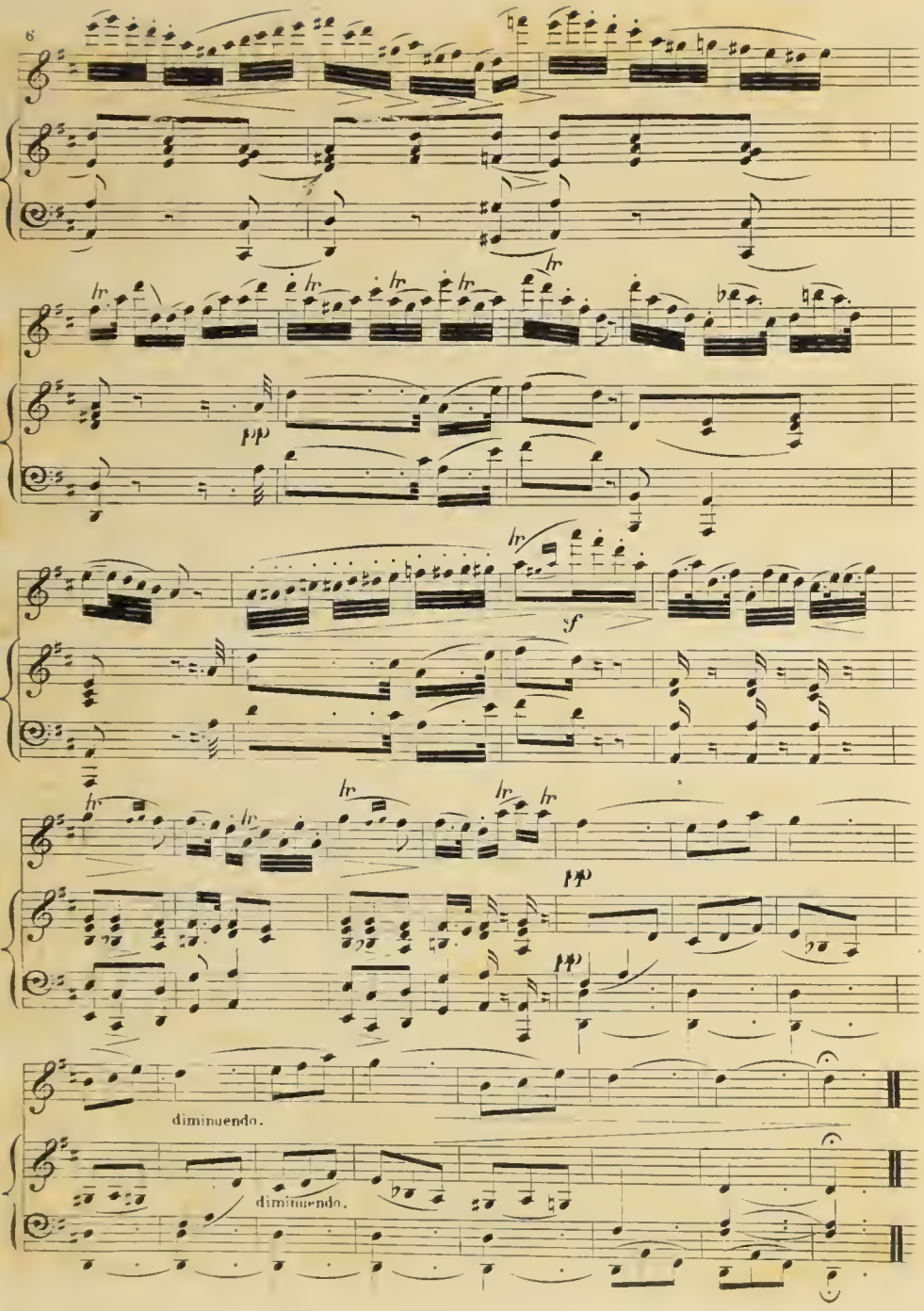
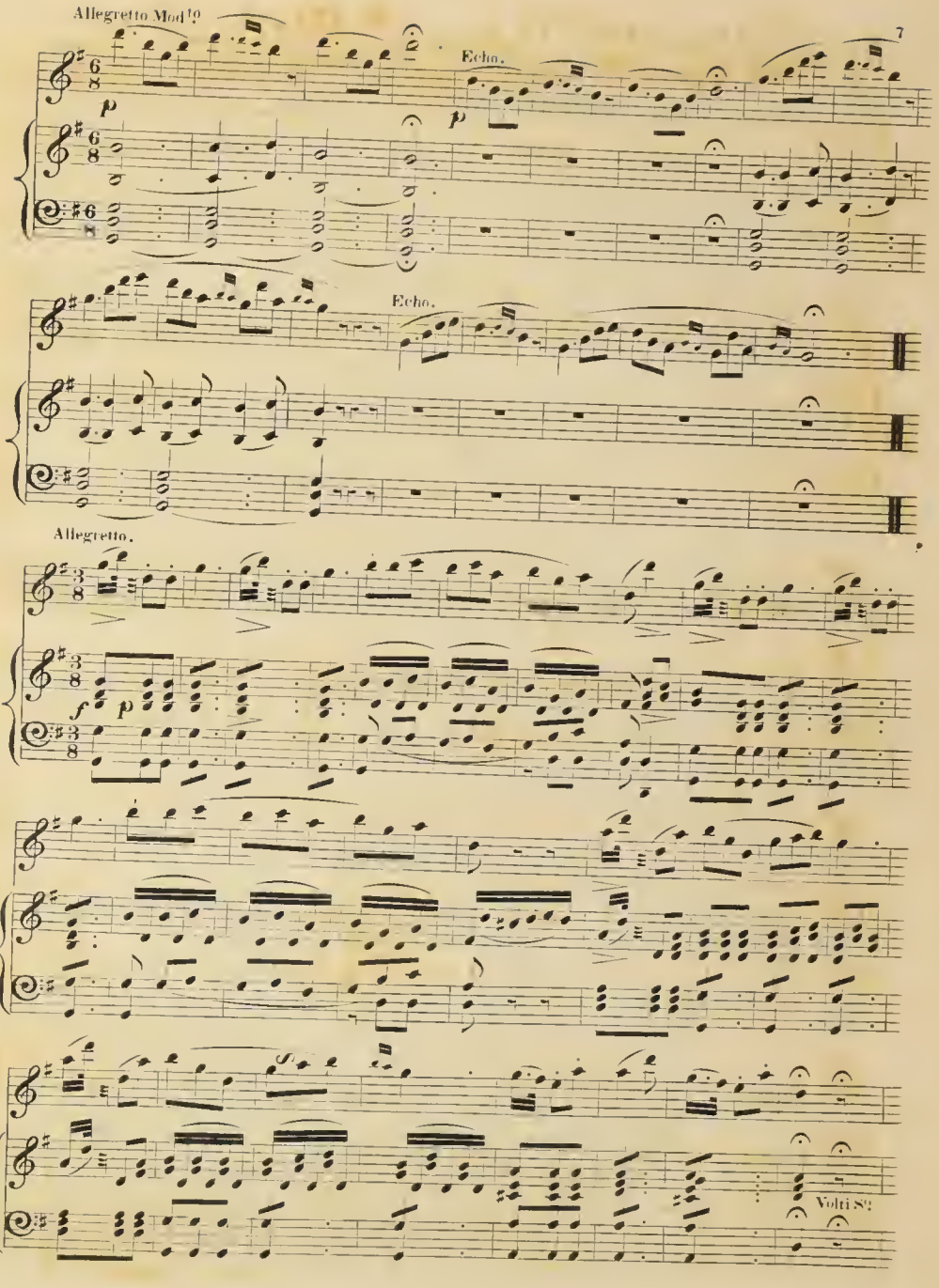
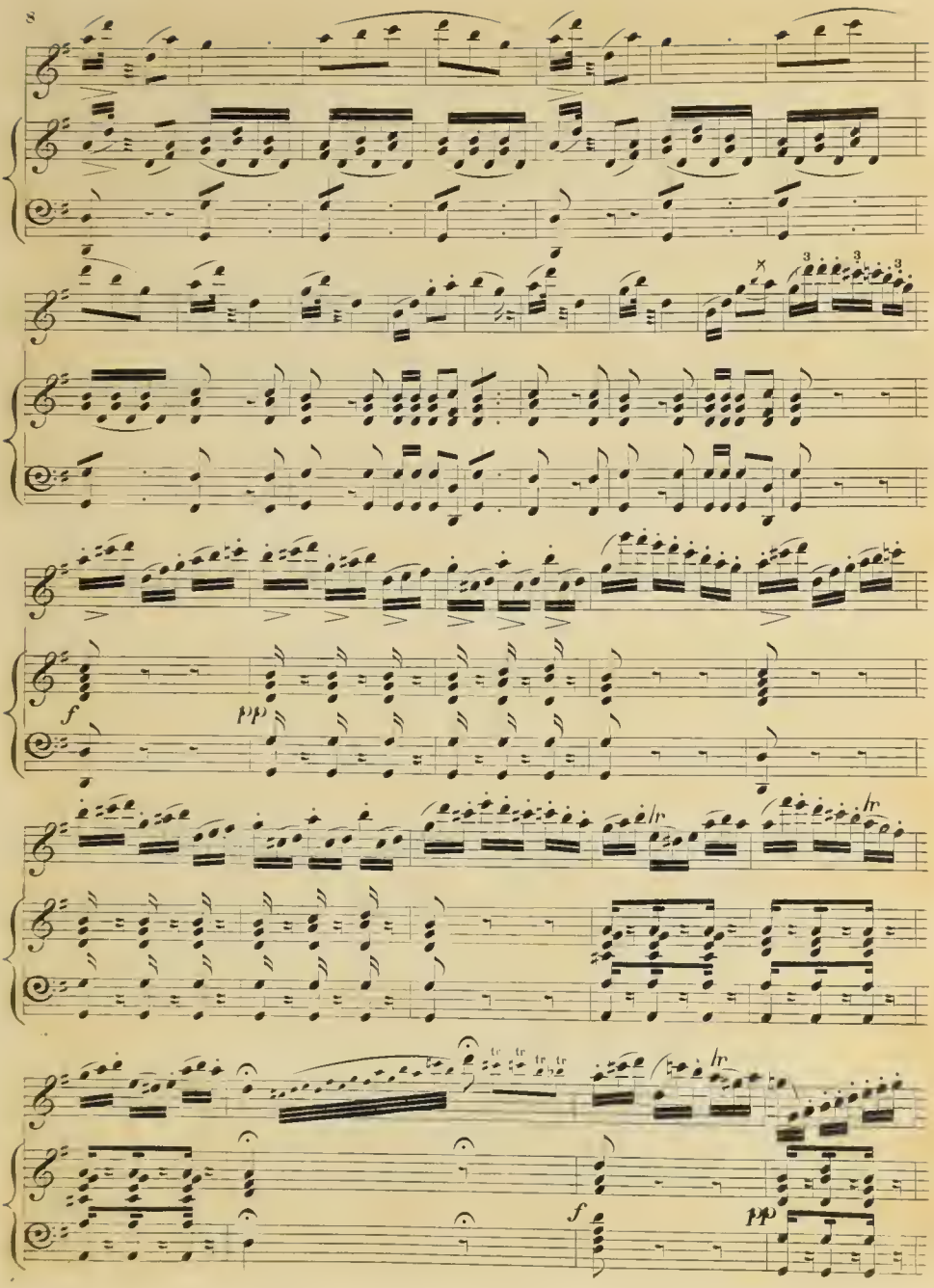


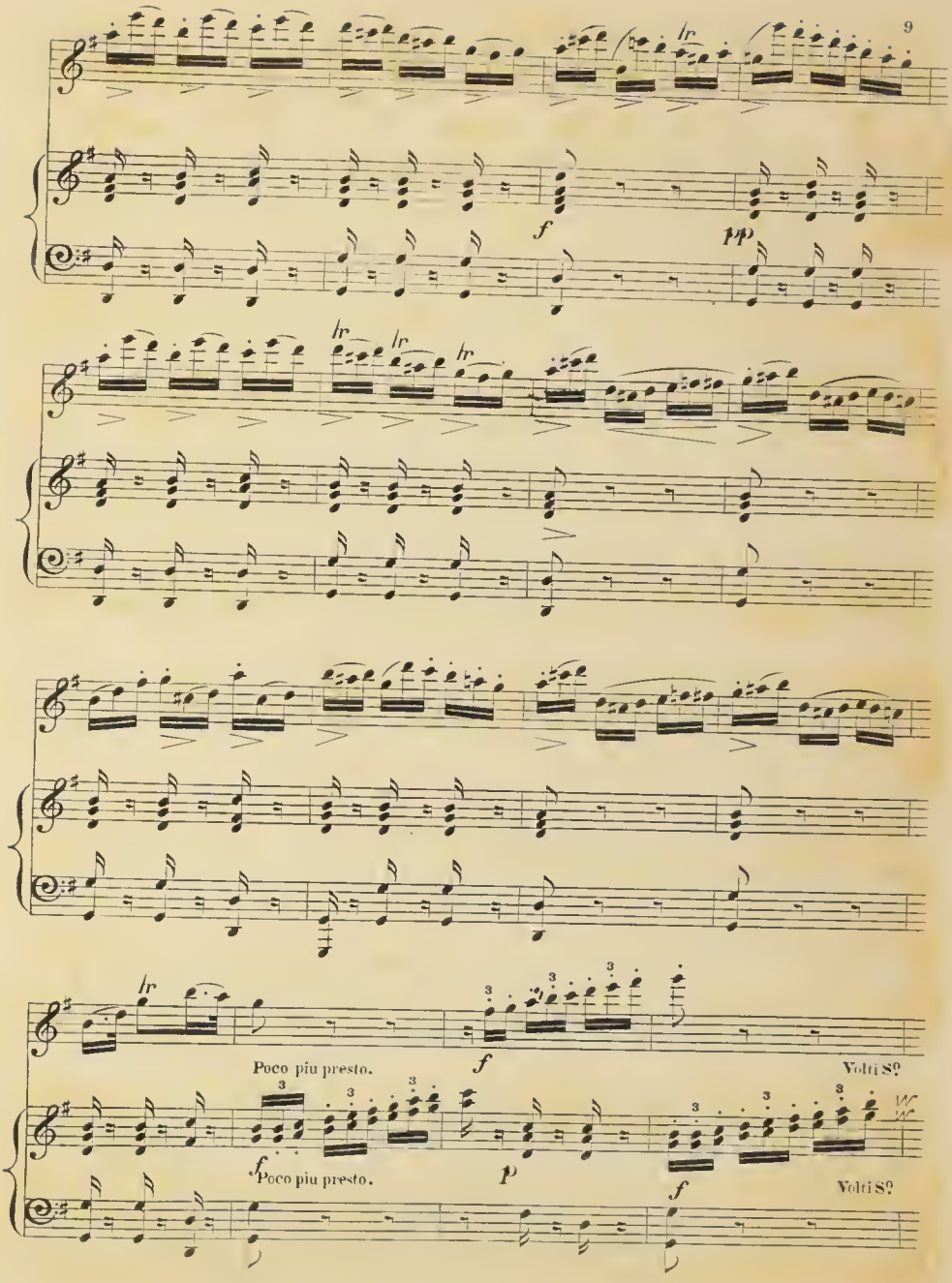

pp
p
pp
sf
pp
tr
p
p
dolce.
ff
pp
ff

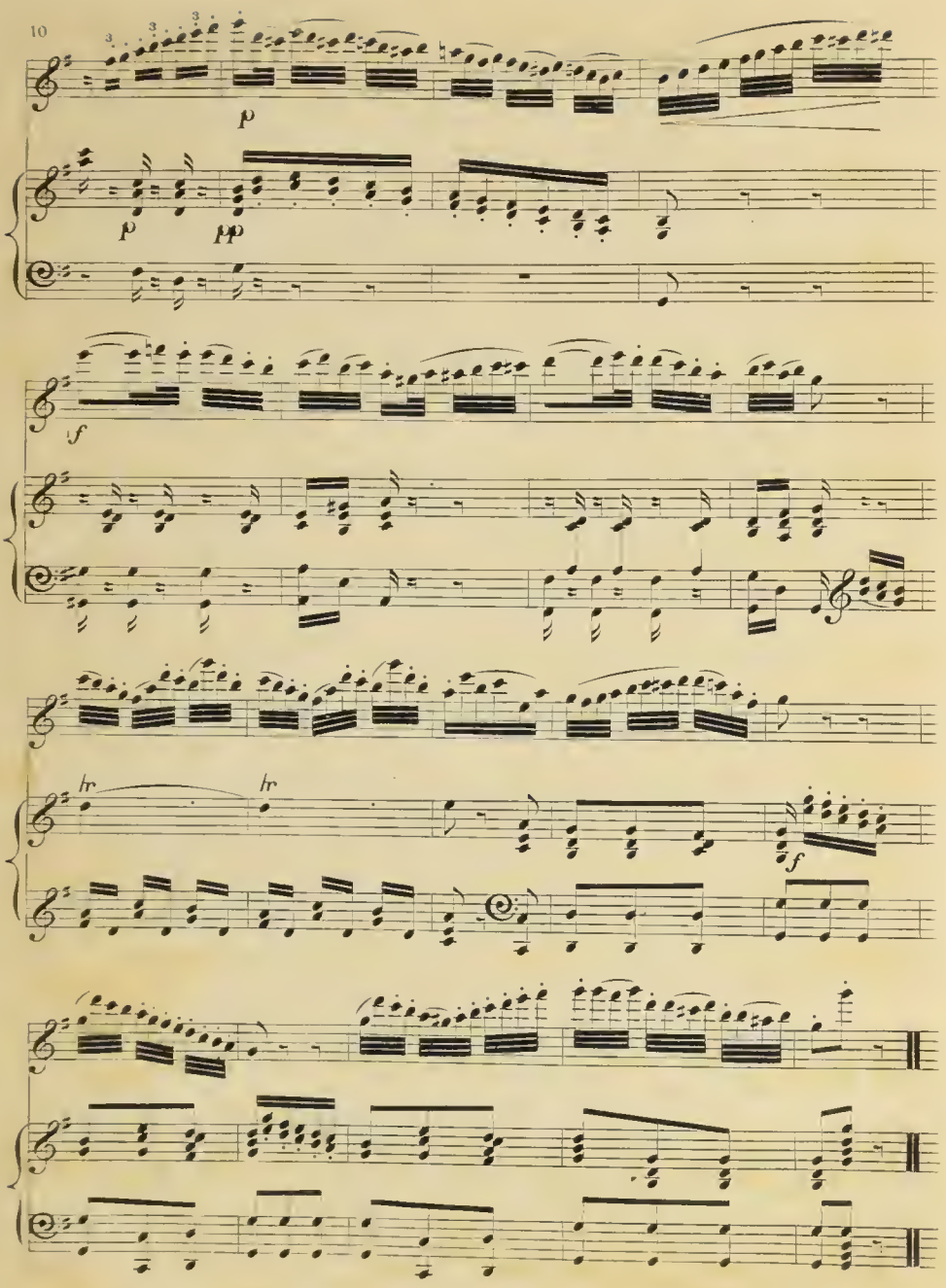

pp
ff
pp
pp
sf
pp
sf
tenuto.
pp
Volti Presto.


pp
sf
pp
pp
diminuendo.
diminuendo.


Allegretto Mod.to
Echo.
p
p
Echo.
Allegretto.
f
p
Volti S.p

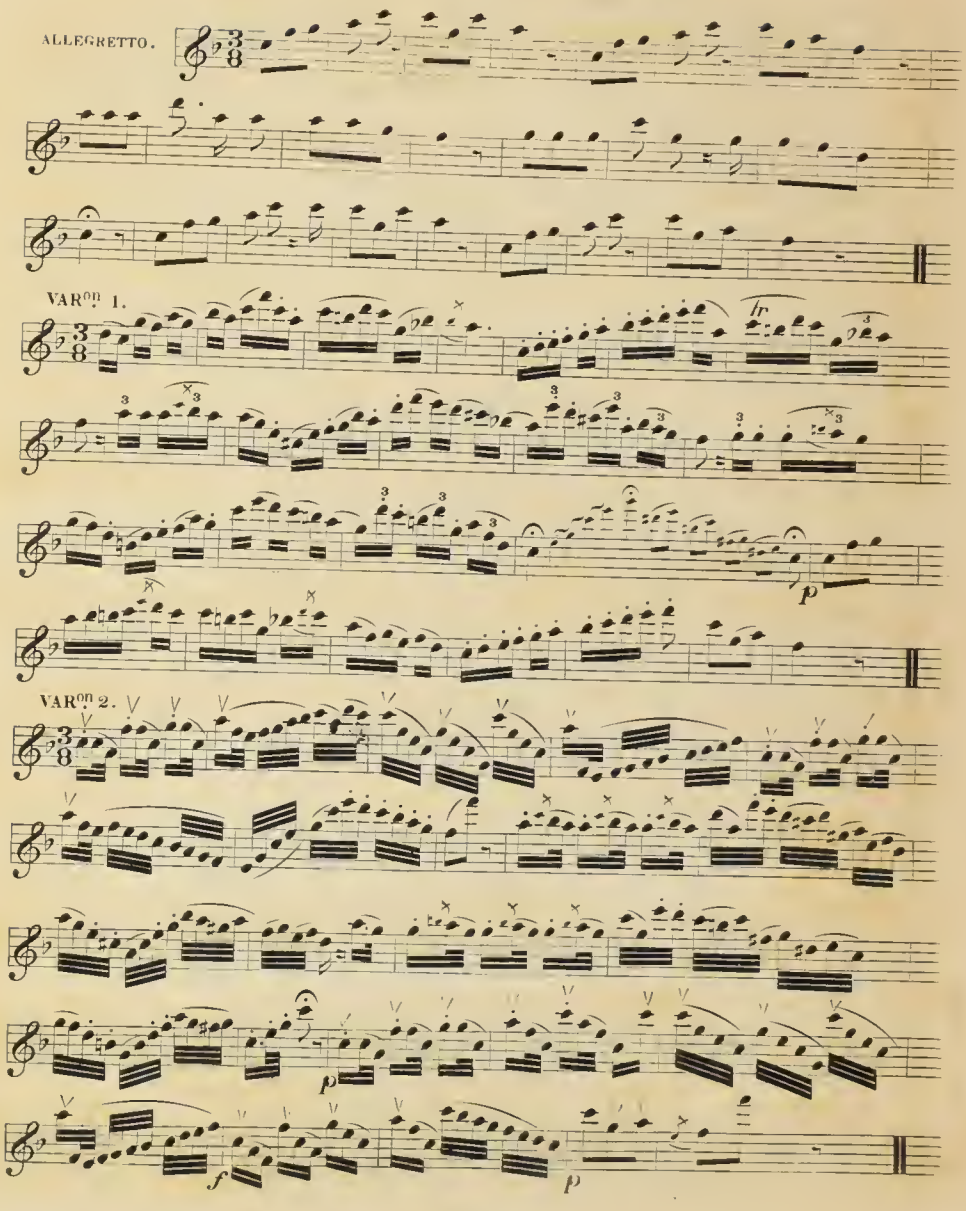

f
pp
tr
tr
f
pp


Poco piu presto.
Volti S°
Poco piu presto.
Volti S°


10
p
p
pp
f
tr
tr
f

LOVE'S RITORNELLA

Variée for the Flute by J. L. Donne.



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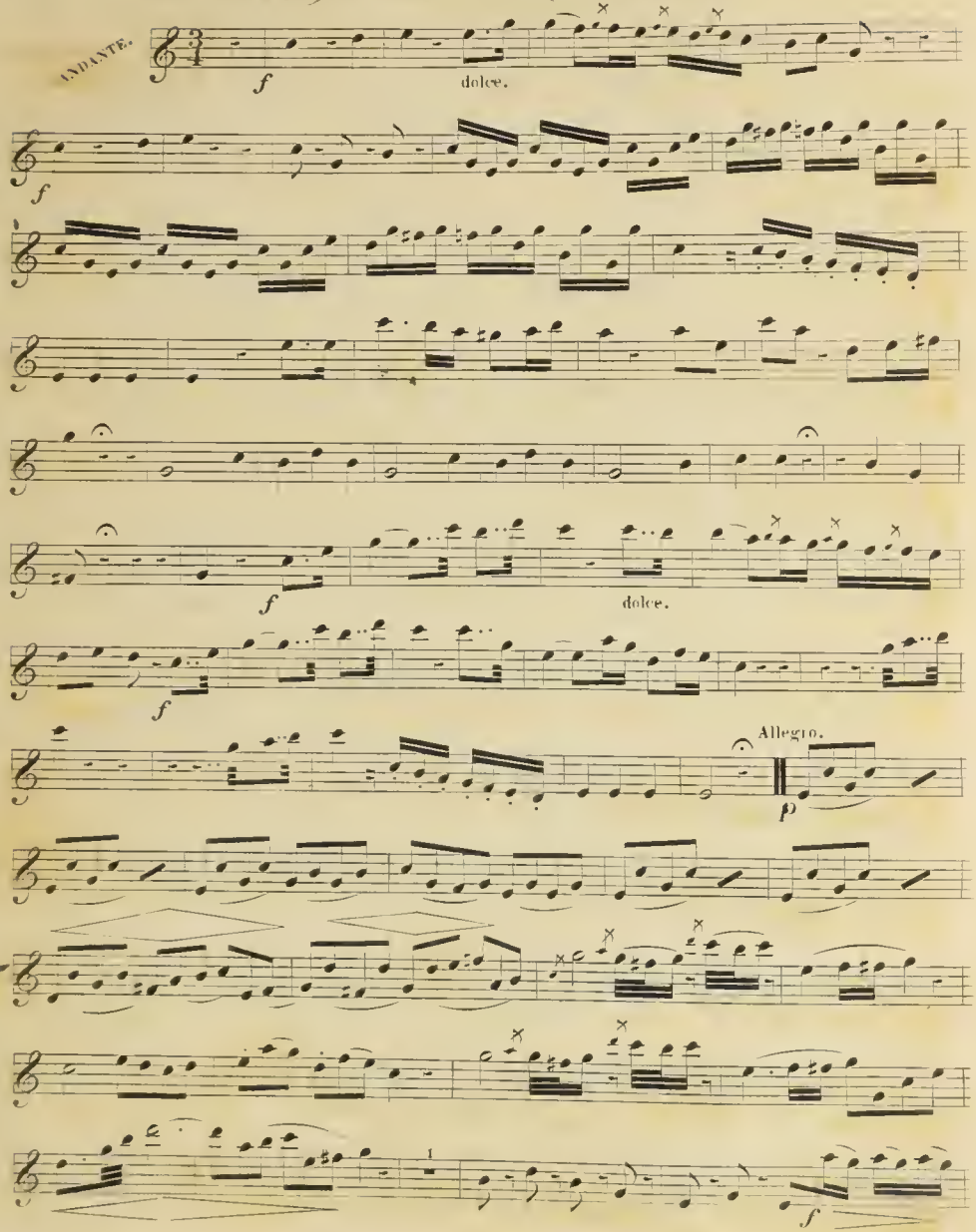
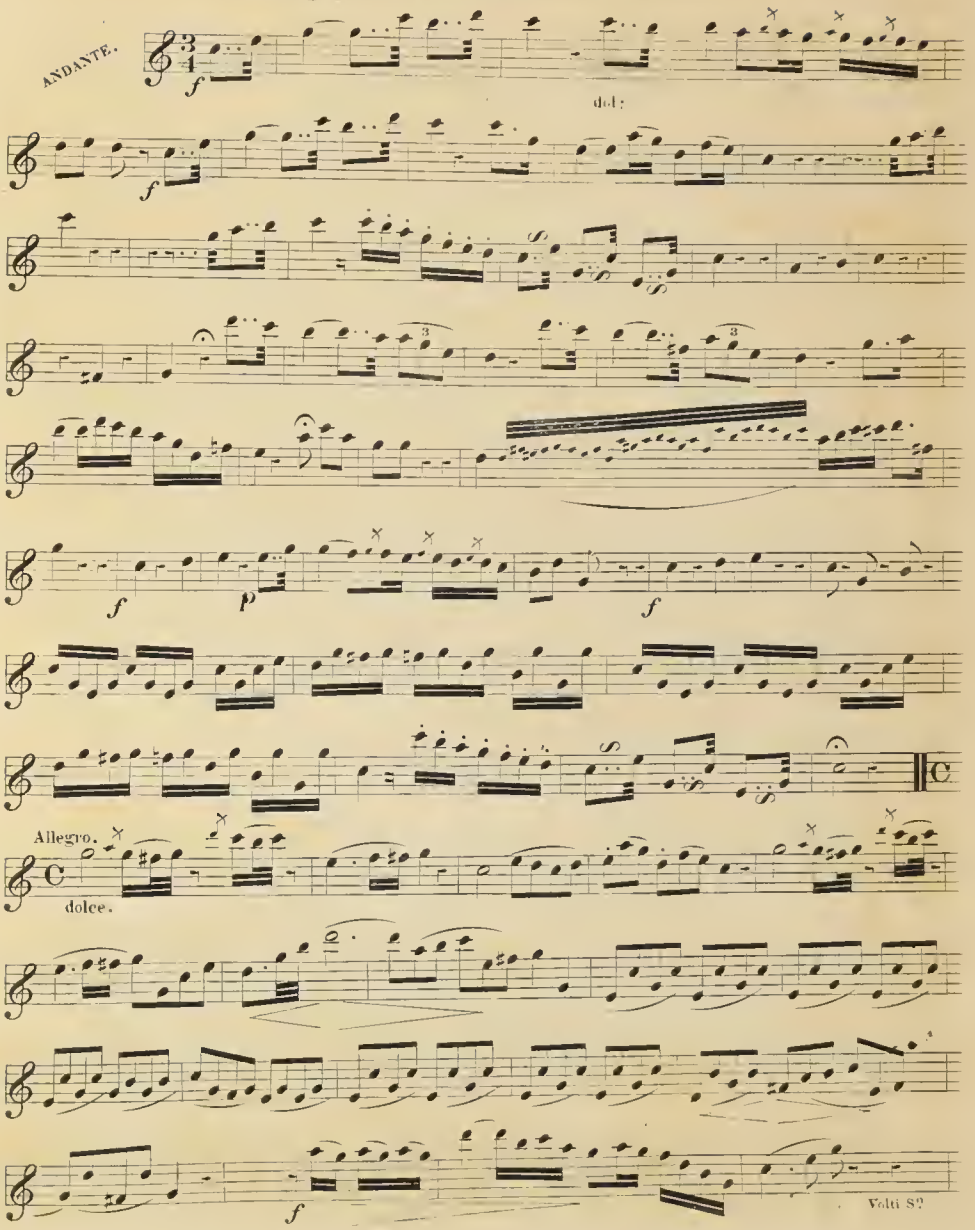
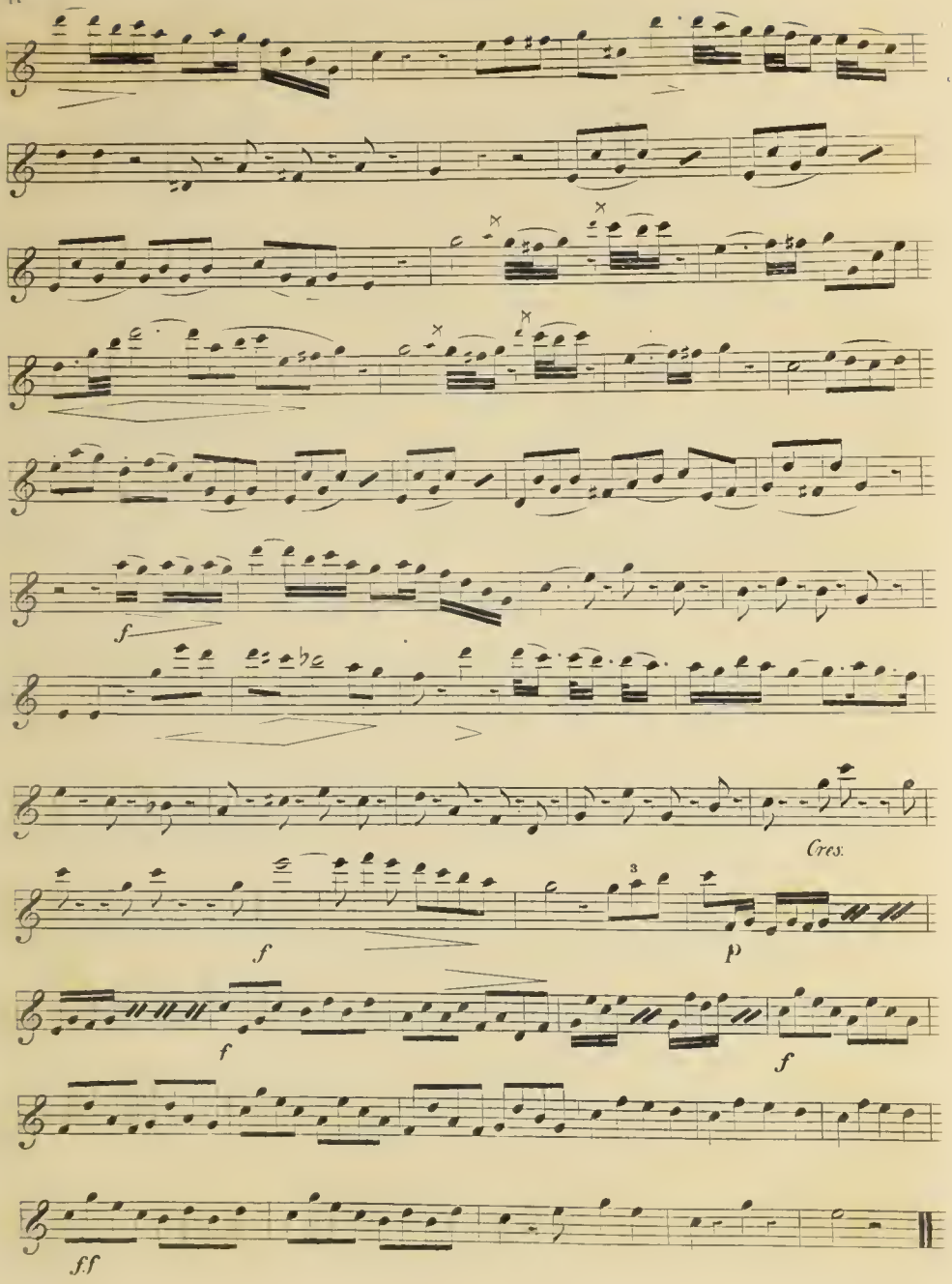
A Rondeau for Two Flutes by V. Tambaro

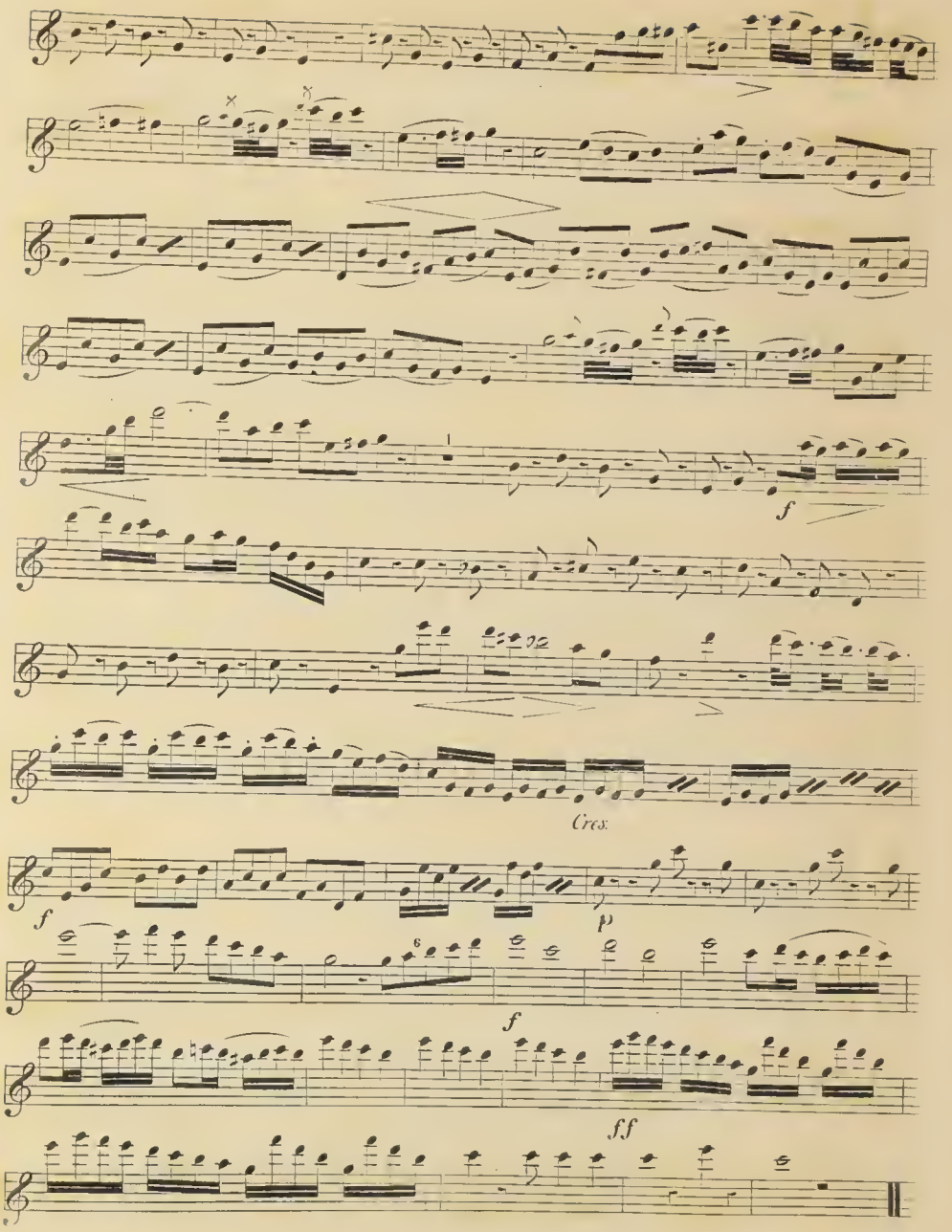


DI PIACER MI BALZA IL COR

Arrangée for two Flutes by V. Lambaro




f
Cres.
f
p
f
f
ff


f
Cres.
f
p
f
ff

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par

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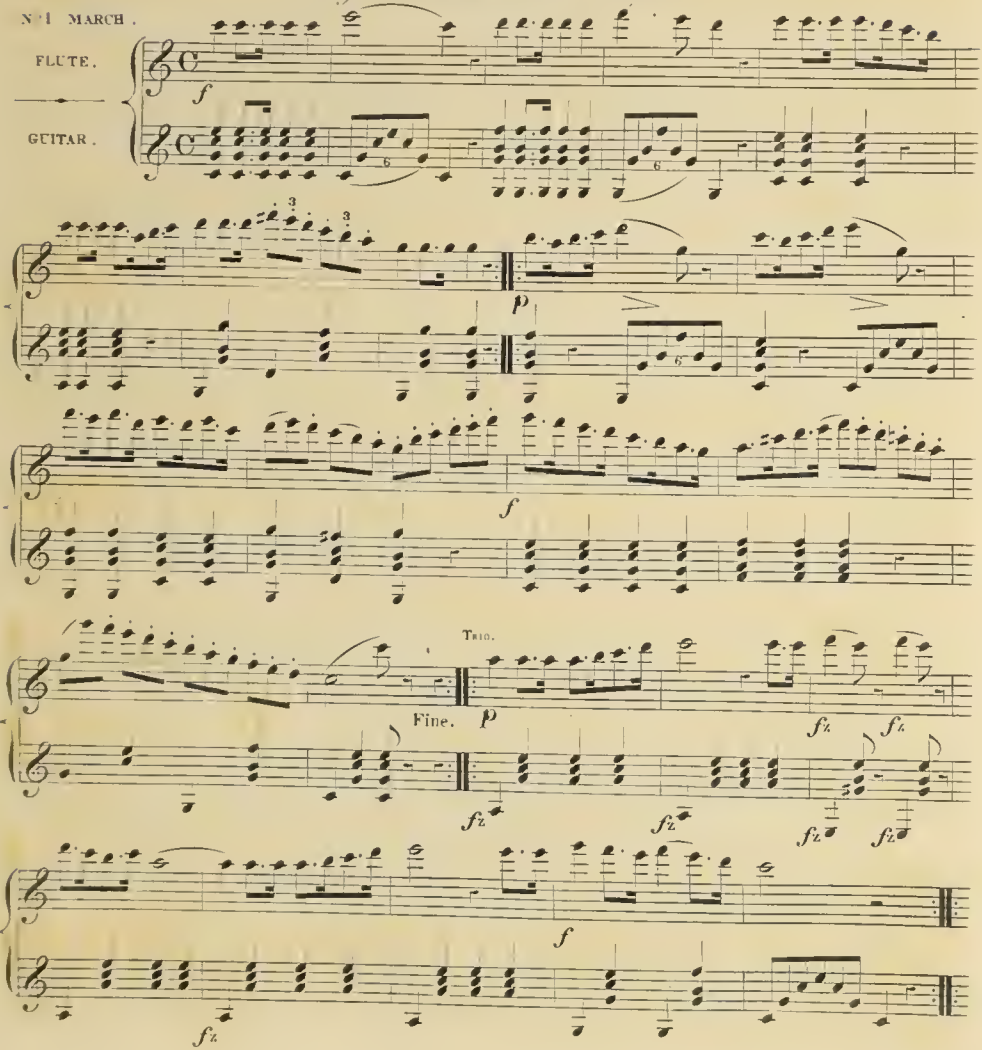
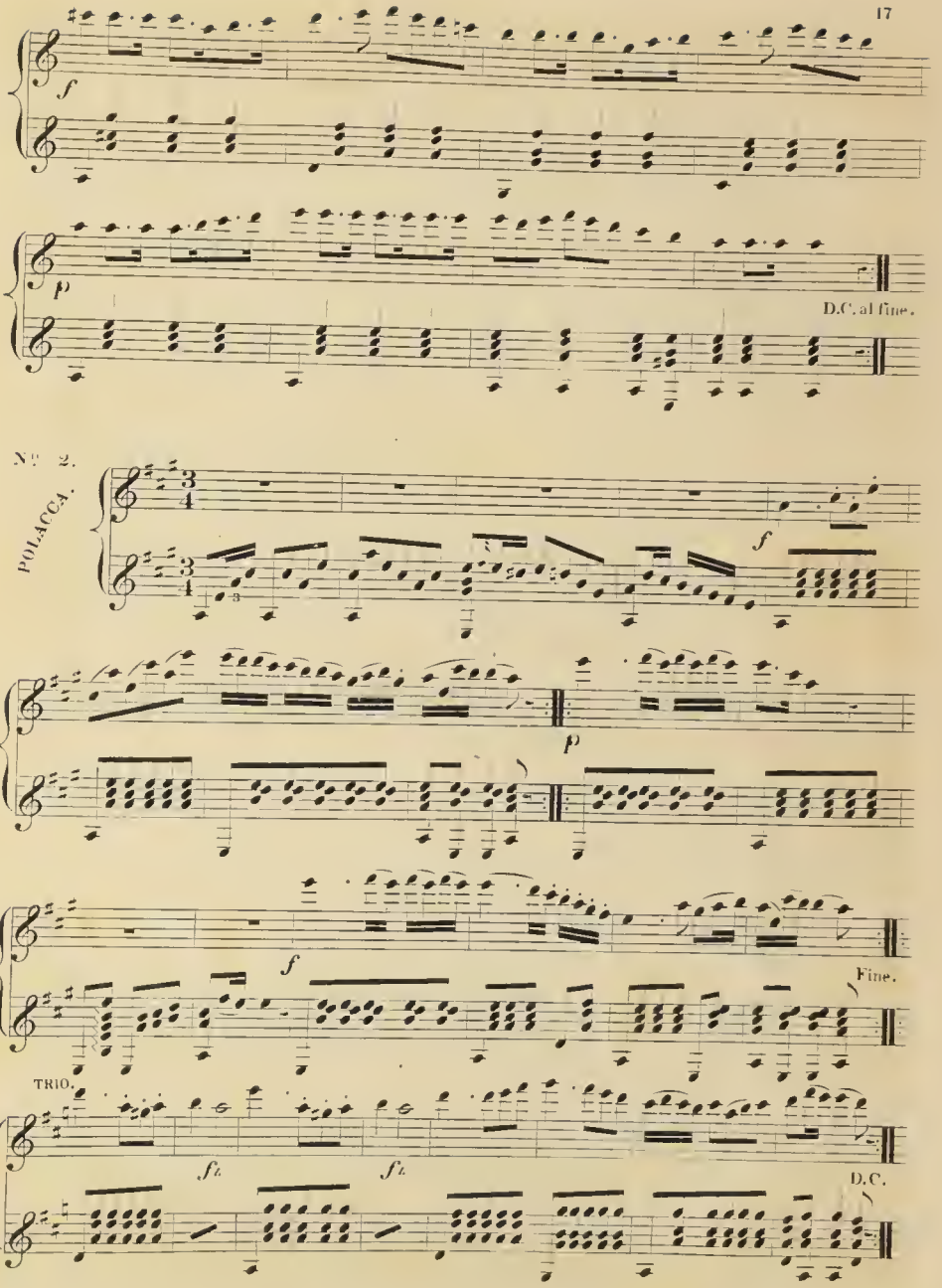
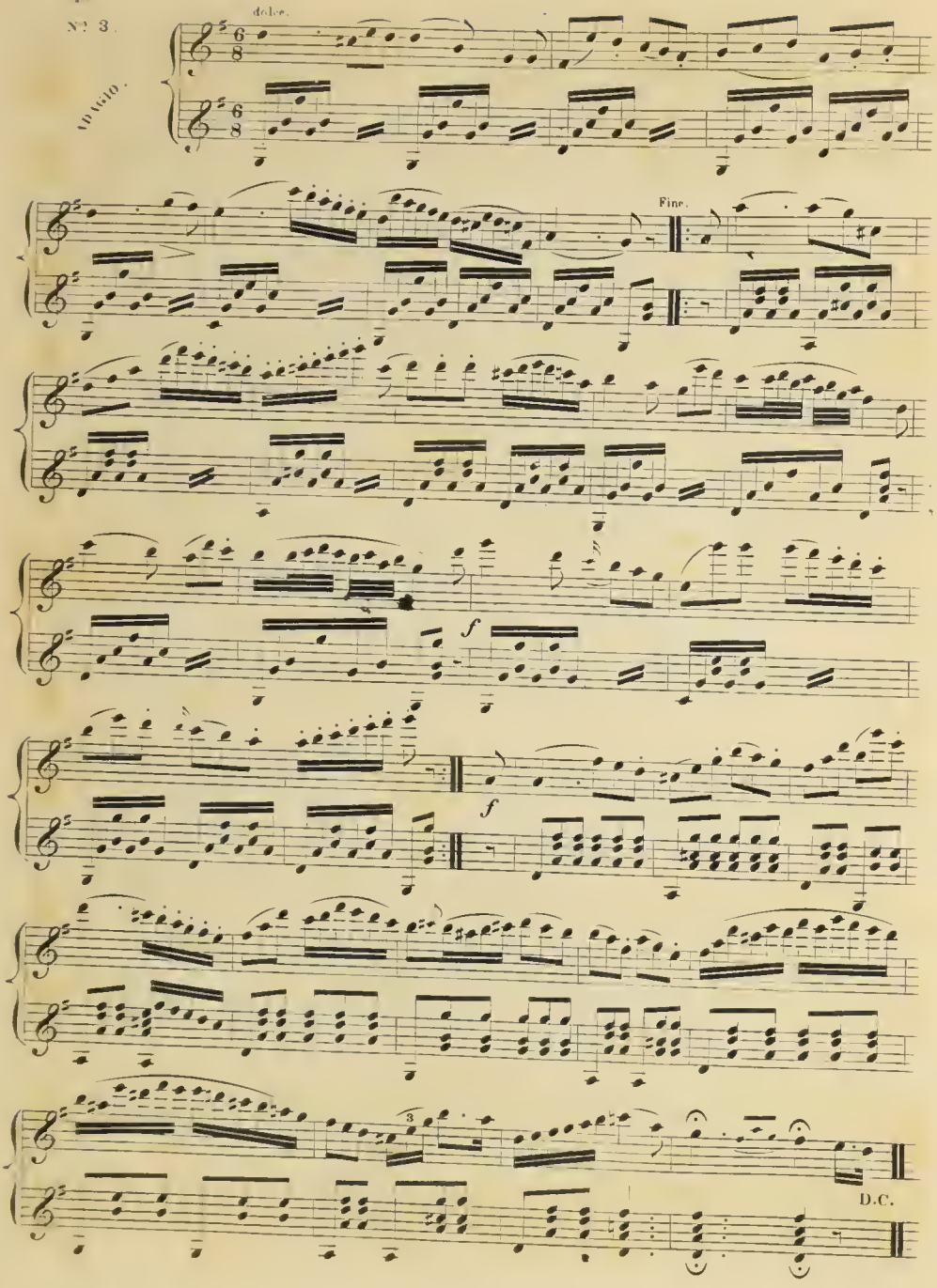
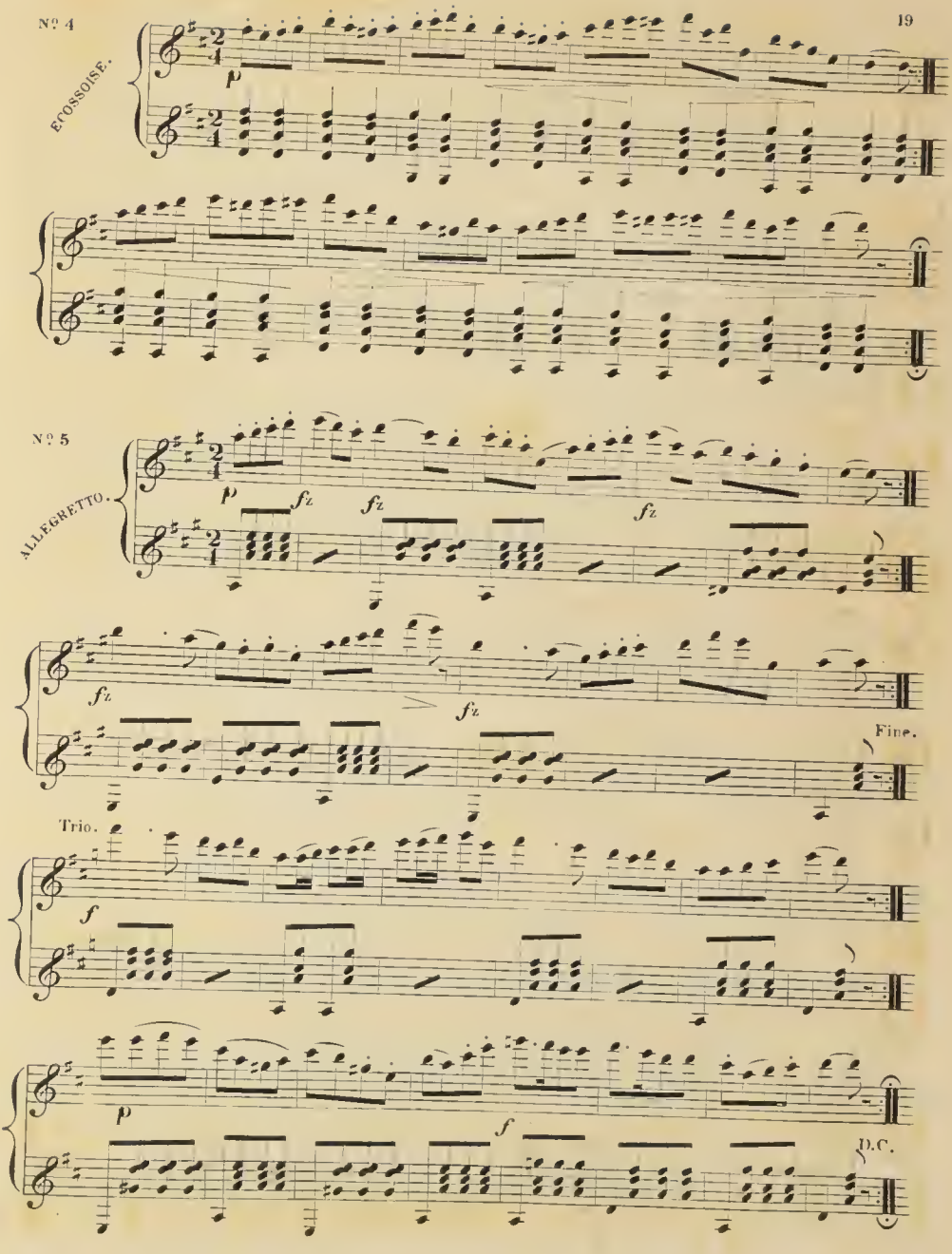
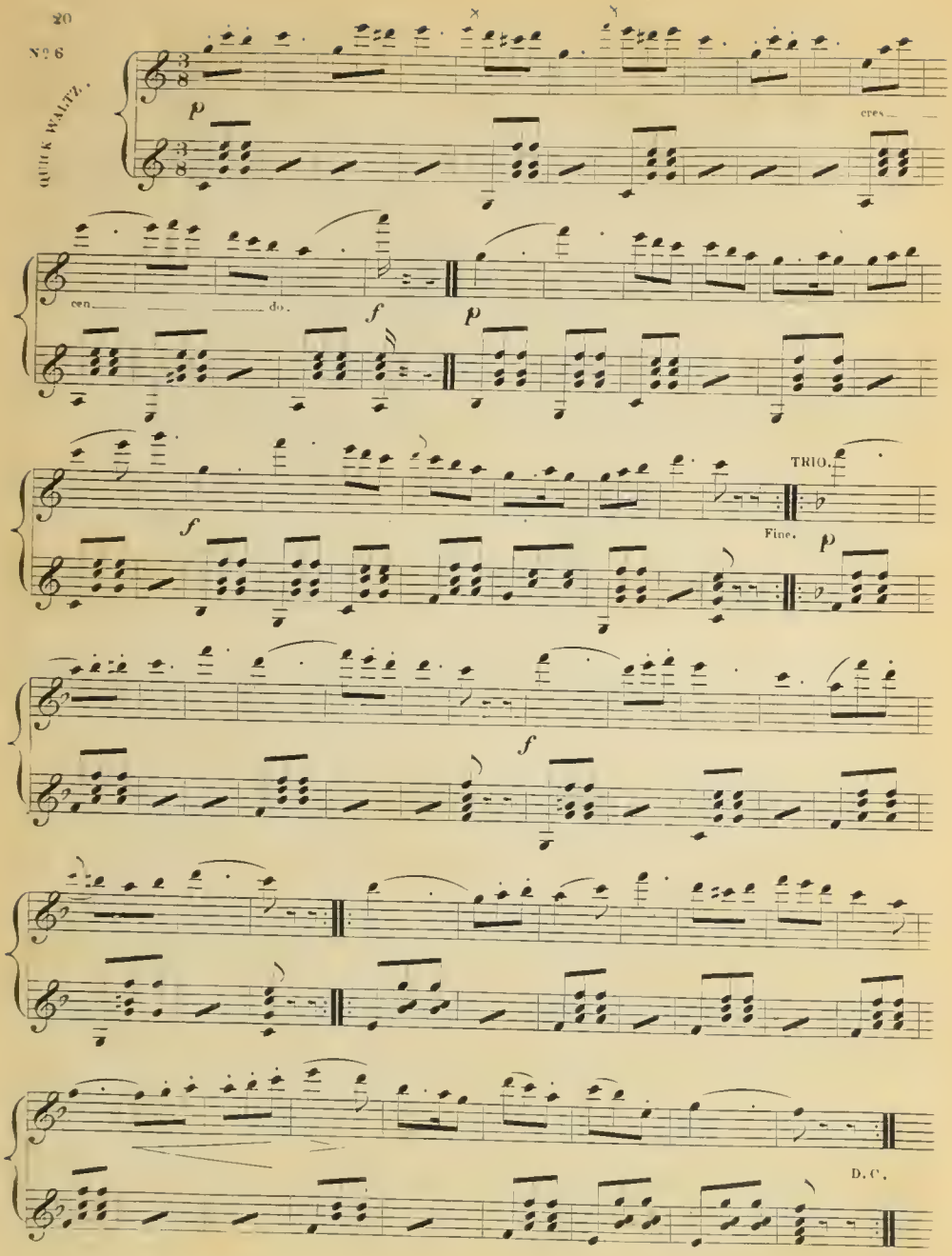



f
p
D.C. al fine.
N° 2.
POLACCA.
f
p
f
Fine.
TRIO.
fz
fz
D.C.


N° 3.
ADAGIO.
dolce.
Fine.
f
f
3
D.C.


Nº 4
ECOSSOISE.
p
Nº 5
ALLEGRETTO.
p
fz
fz
fz
fz
fz
Fine.
Trio.
f
p
f
D.C.


N° 6
QUICK WALTZ.
p
cres.
cen.
do.
f
p
TRIO.
Fine.
f
p
f
D. C.

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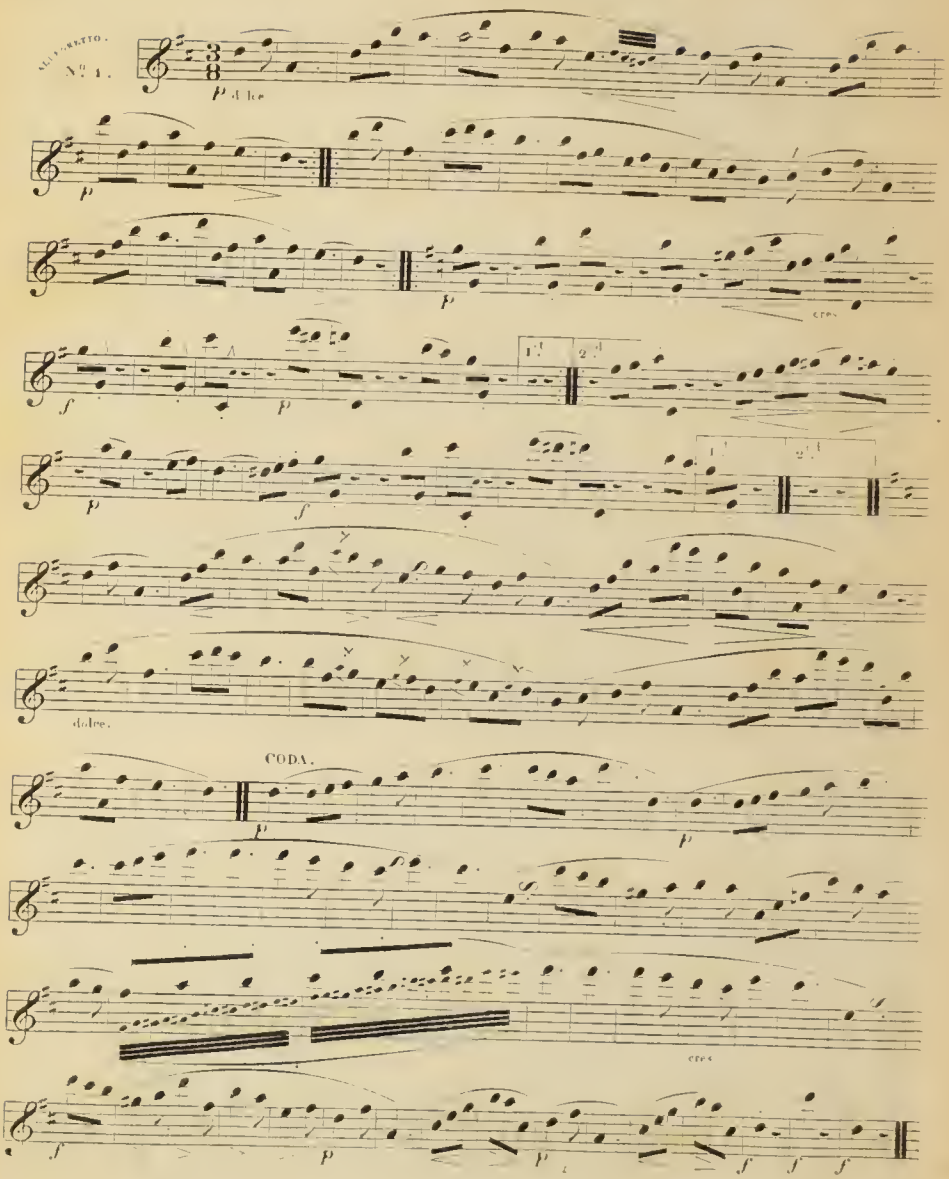
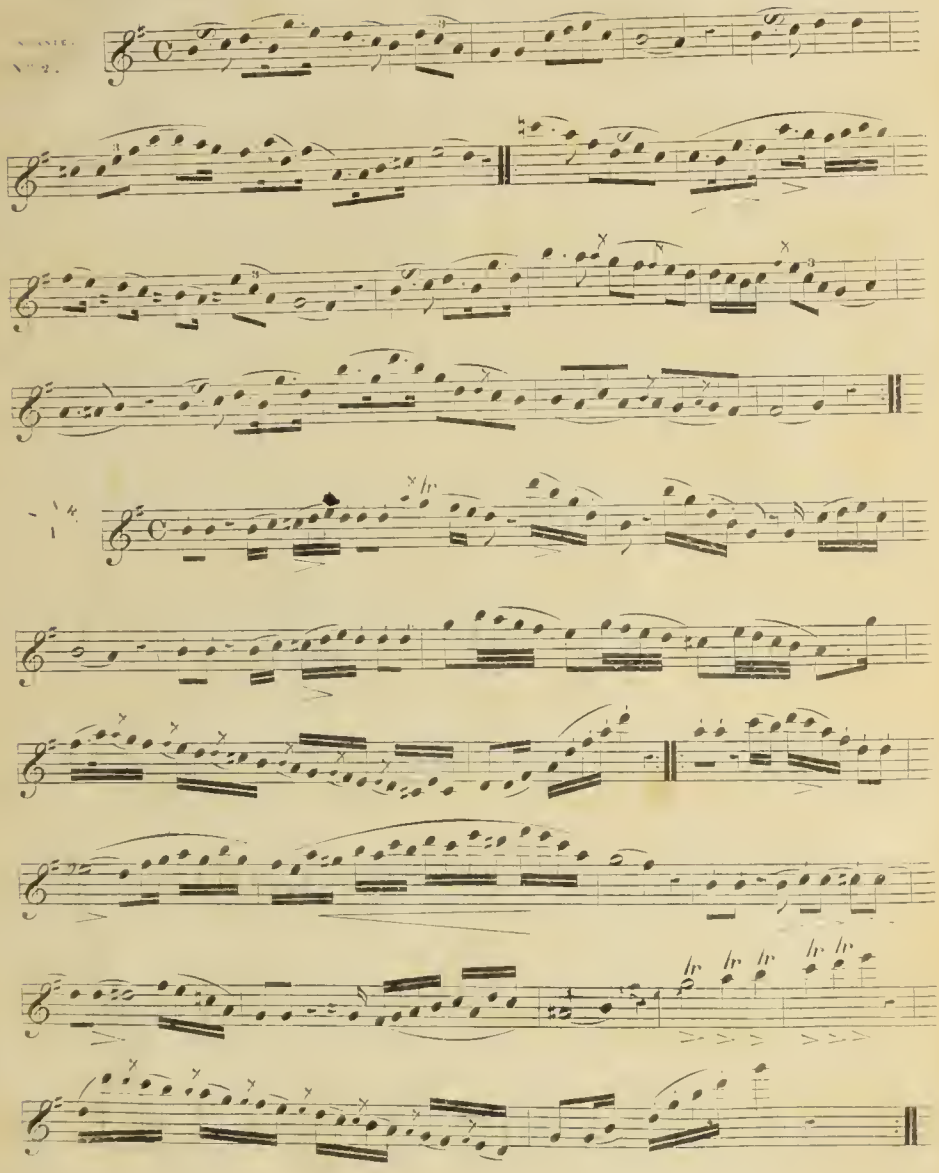
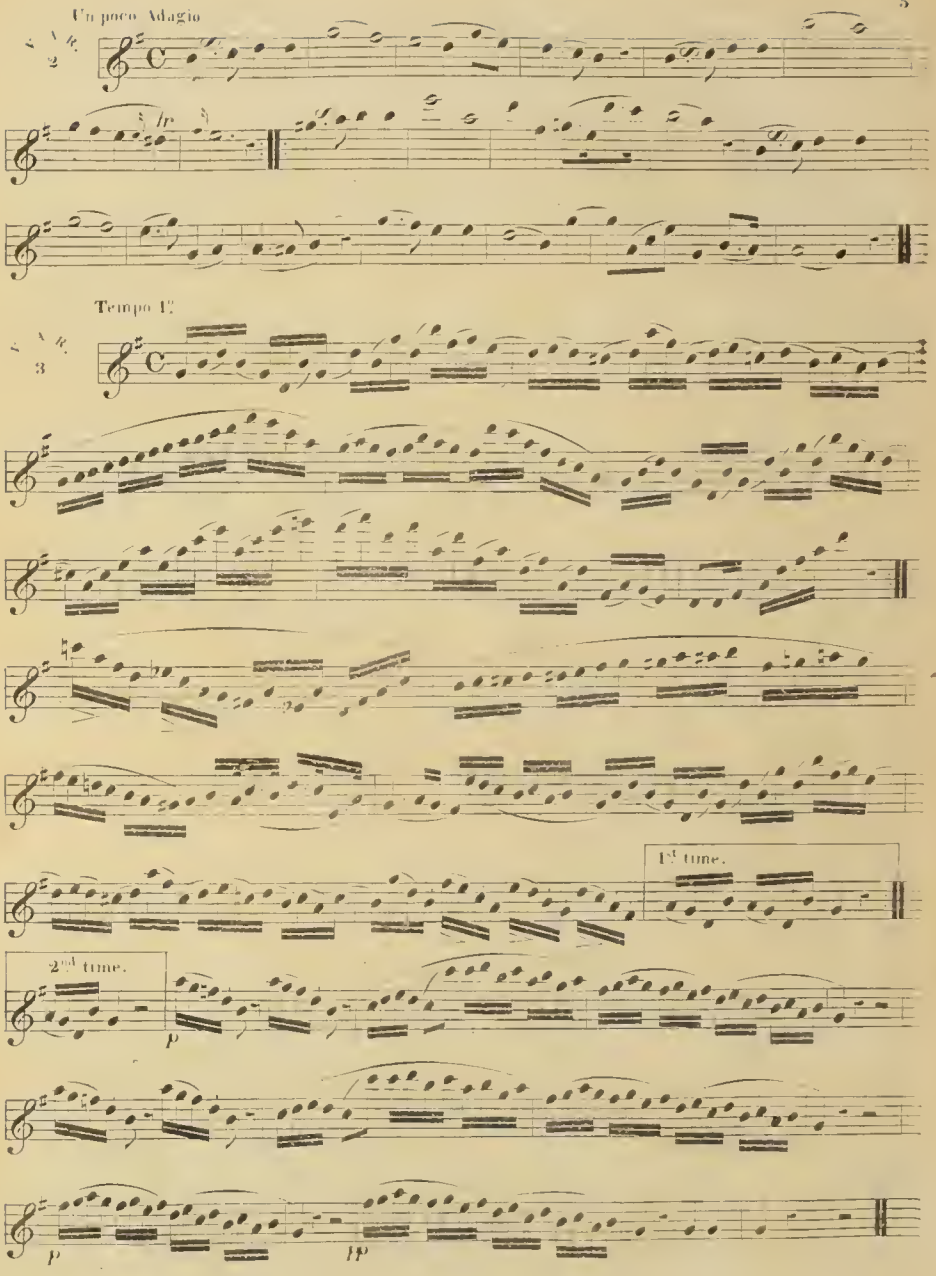

SELFORETTO.
Nº 1.
p dolce
p
p
cres
f
p
1.st
2.d
p
f
1.st
2.d
dolce.
CODA.
p
p
cres
f
p
p
f
f
f

RODE'S CELEBRATED AIR.

Arranged by Fürstenau.

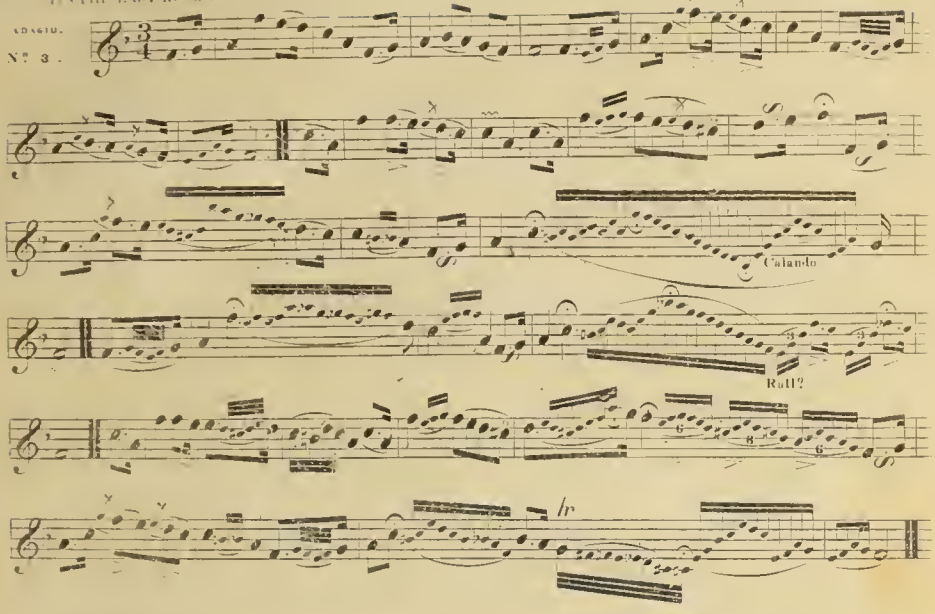



Un poco Adagio
2
Tempo 1º
3
1st time.
2nd time.
p
p
pp

'TIS THE LAST ROSE OF SUMMER. E. Cuddy.

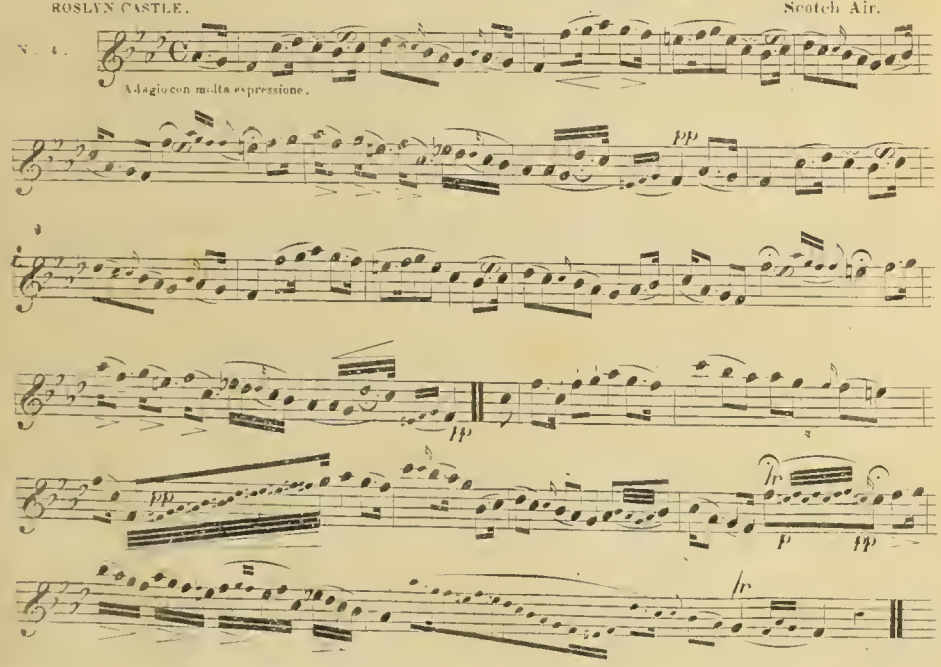
ADAGIO.

N° 3.



ROSLYN CASTLE. Scotch Air.

N° 4.

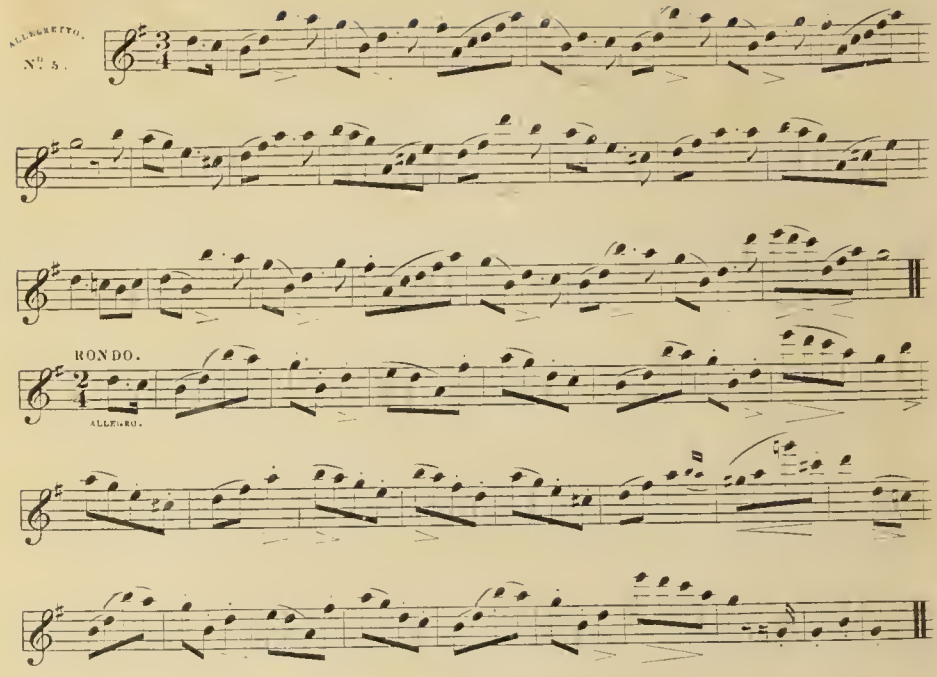


SWISS AIR & RONDO. ★

T Boehm.

ALLEGRETTO.

No. 5.

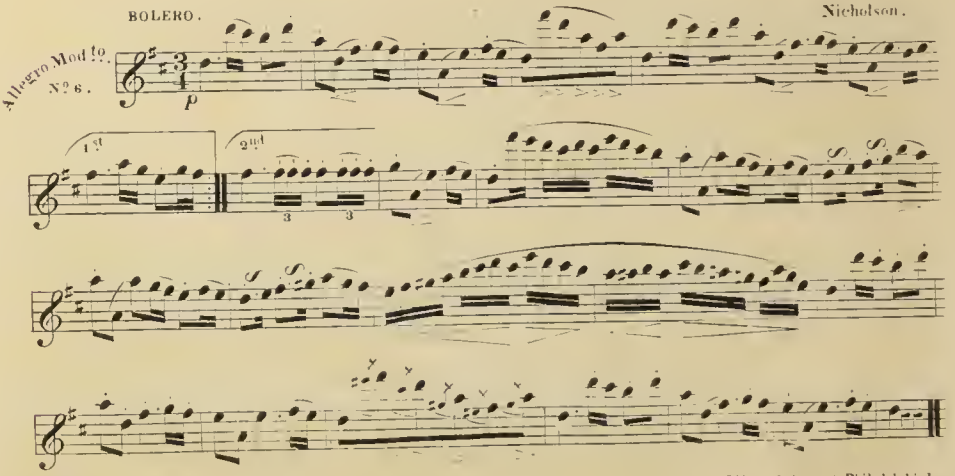


BOLERO.

Nicholson.

Allegro Moderato.

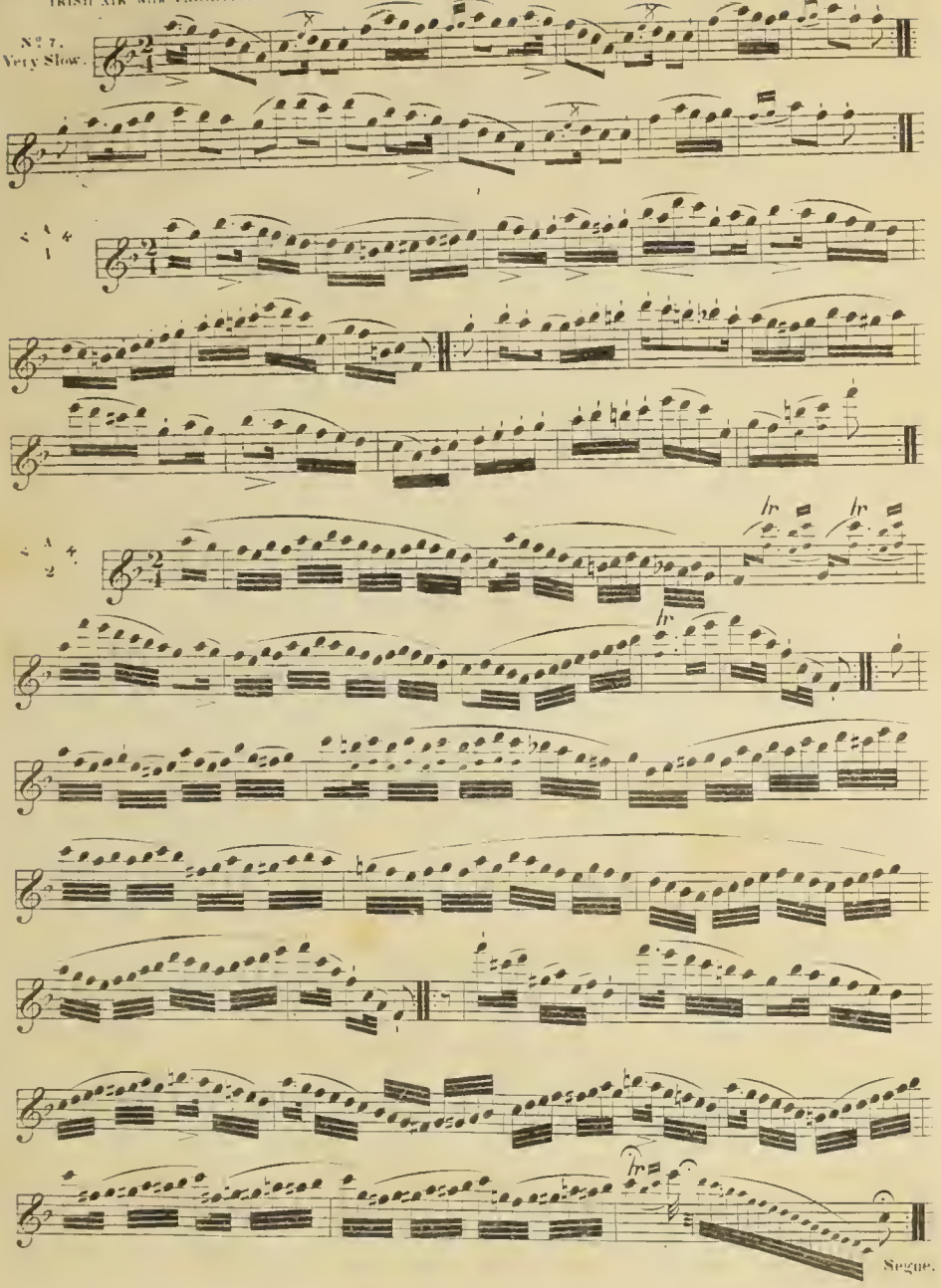
No. 6.

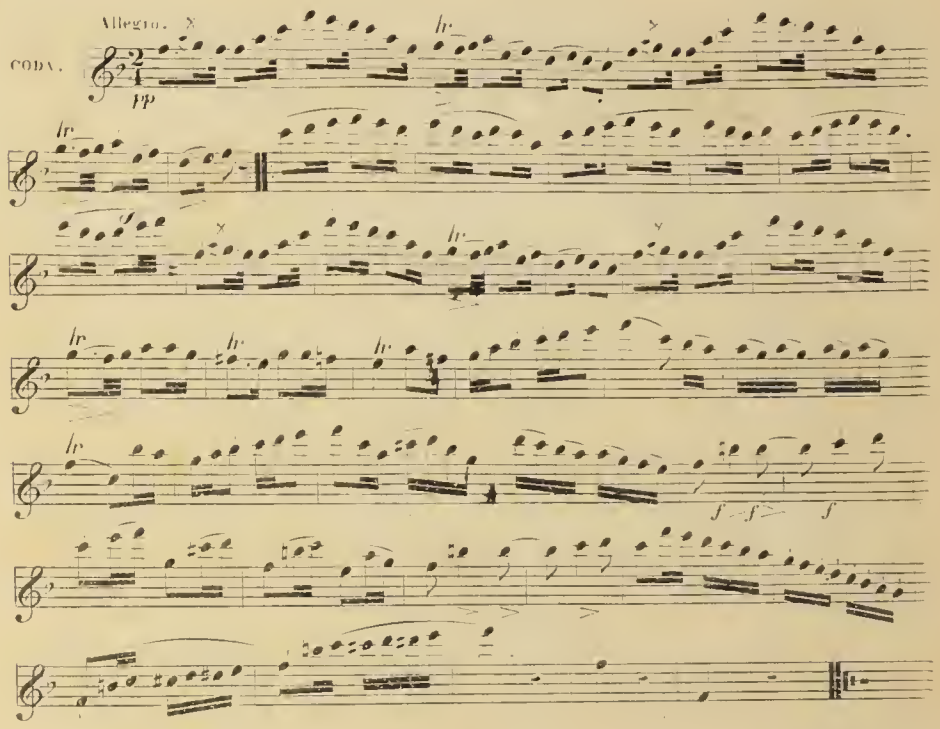


★ The above Air and First movement of a Rondo, composed by Boehm, were performed for the first time at Mr Norton's Concert, Philadelphia by Mr Cuddy with distinguished approbation. The Fantaisie complete for Flute & Piano, containing the above, will speedily be published by B. W & C.

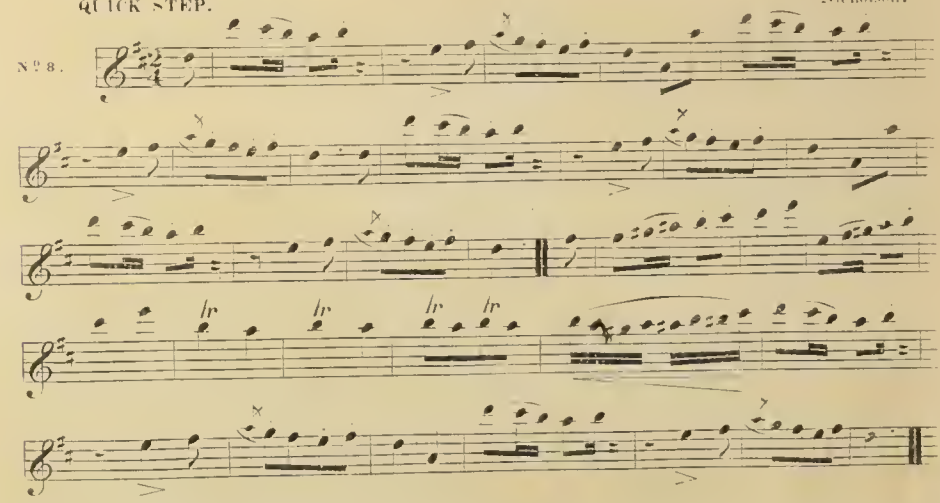
IRISH AIR with VARIATIONS

Nicholson.



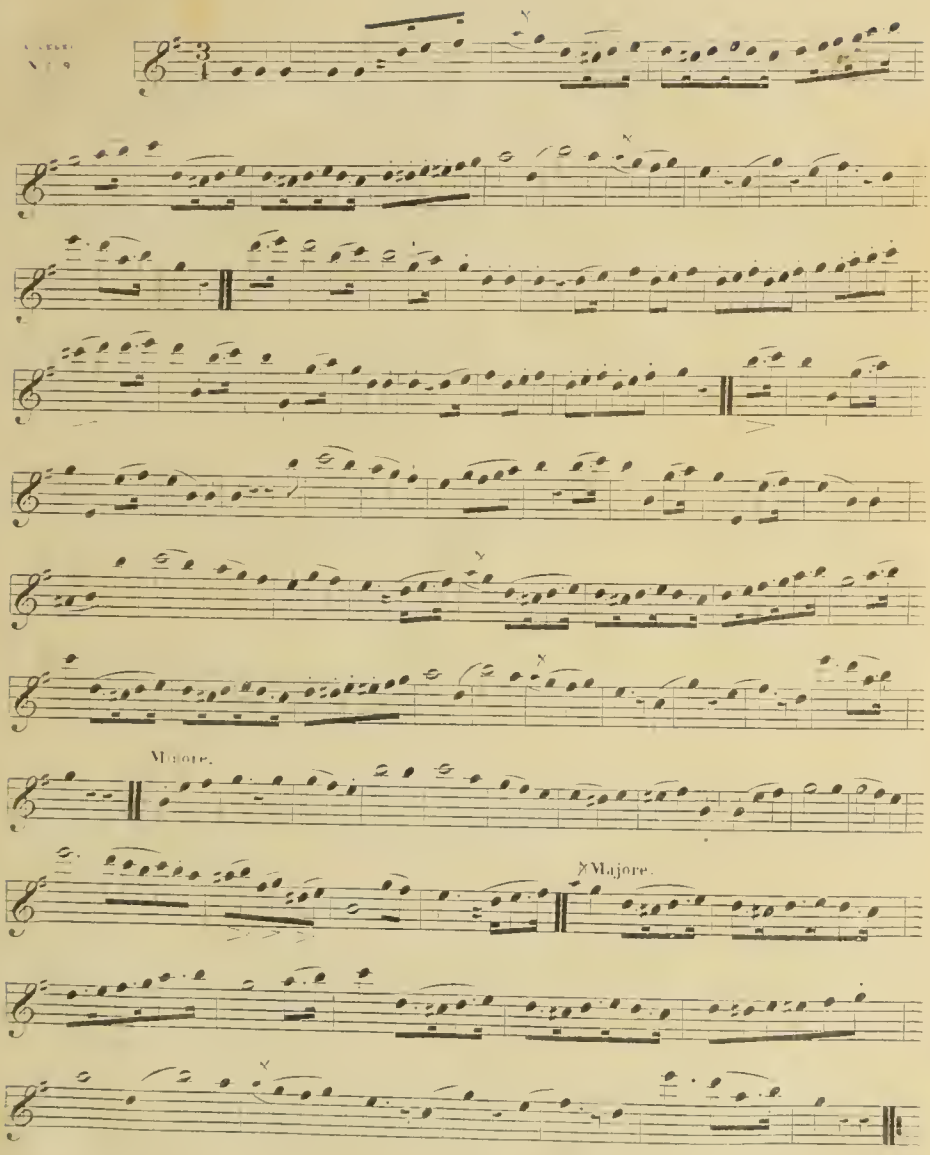


QUICK STEP. Nicholson.



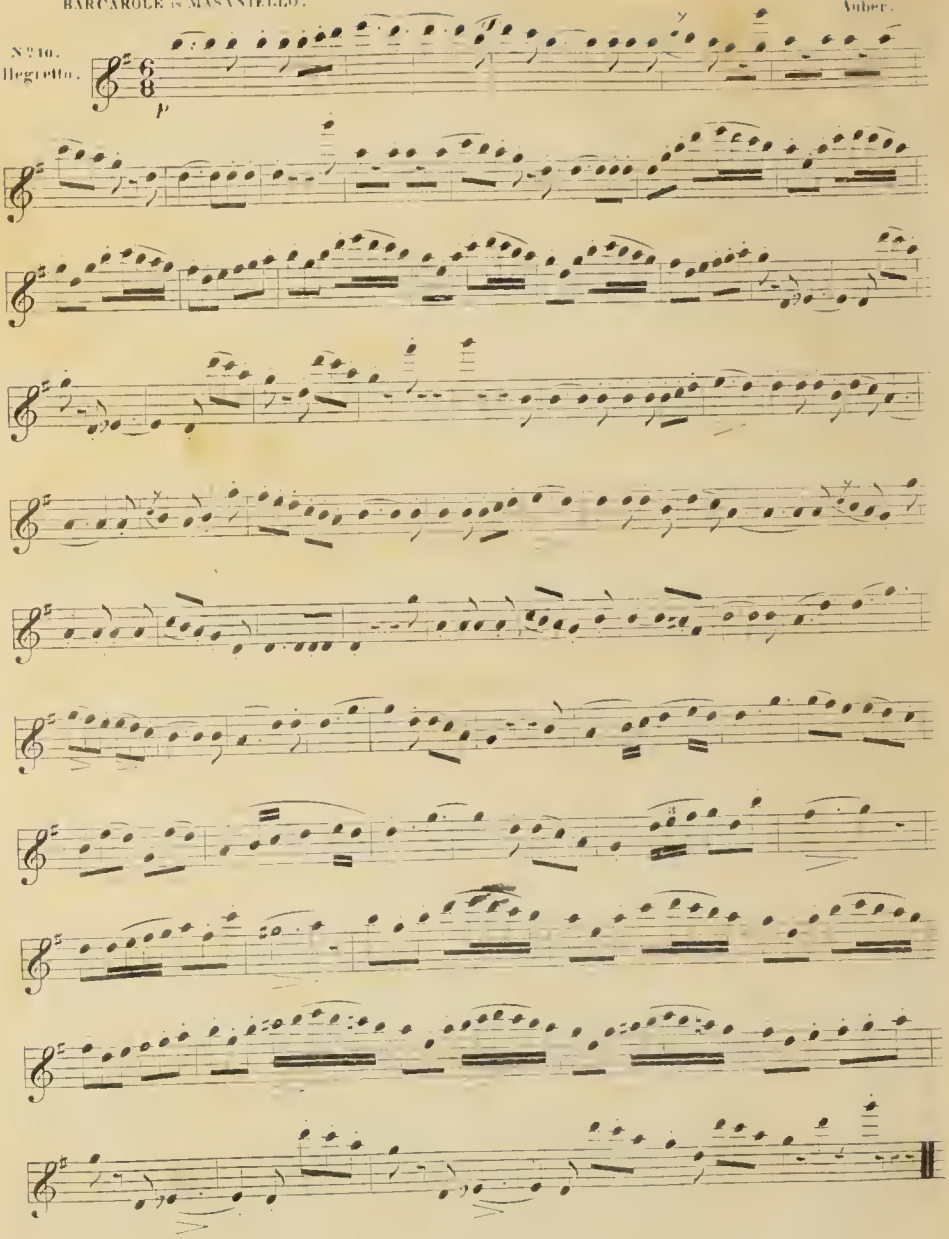
DIAVOLO WALTZ.

R. P. Desilver.



BARCAROLE DE MASANIELLO. Auber.

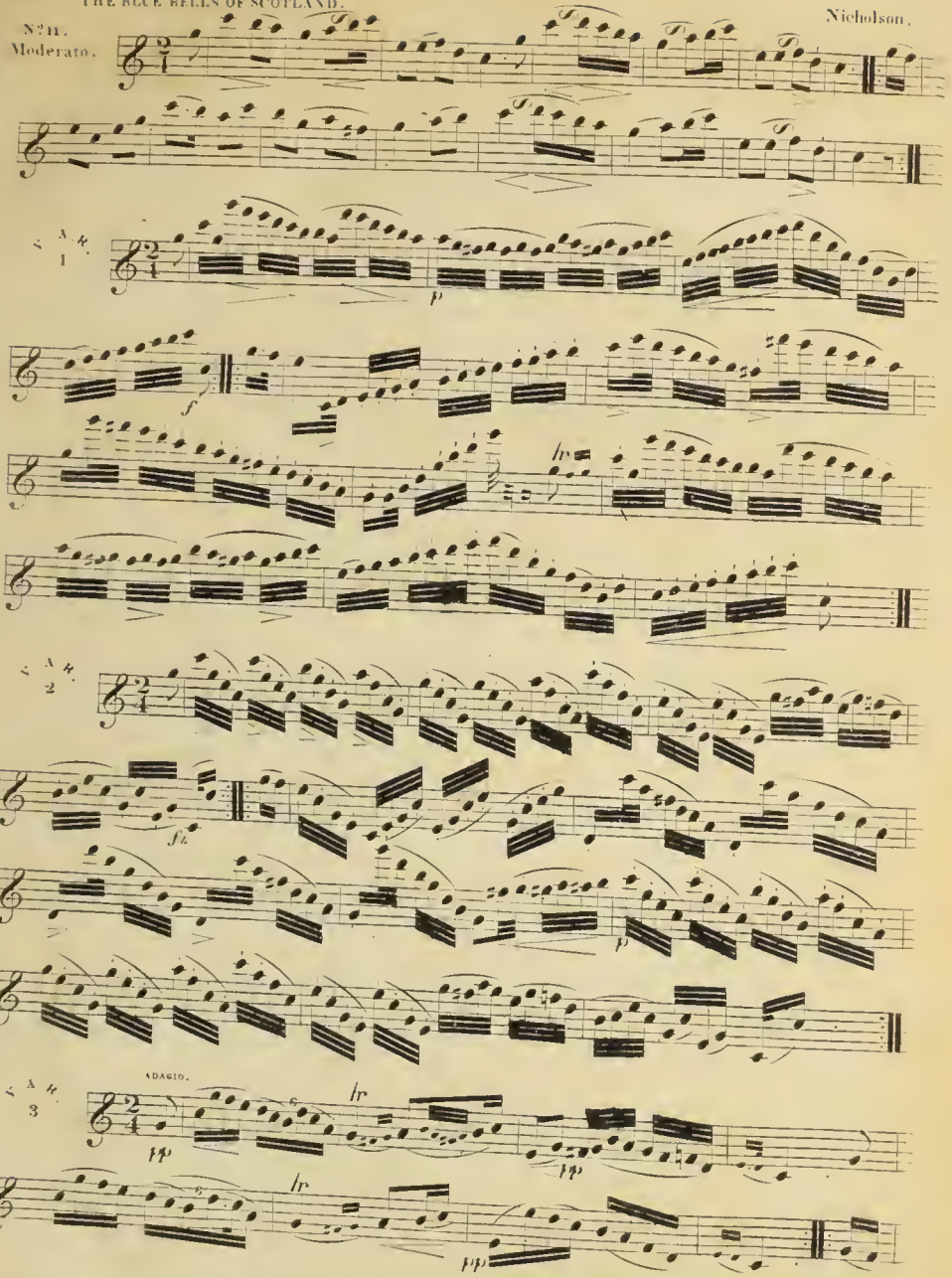
N°10.
Allegretto.

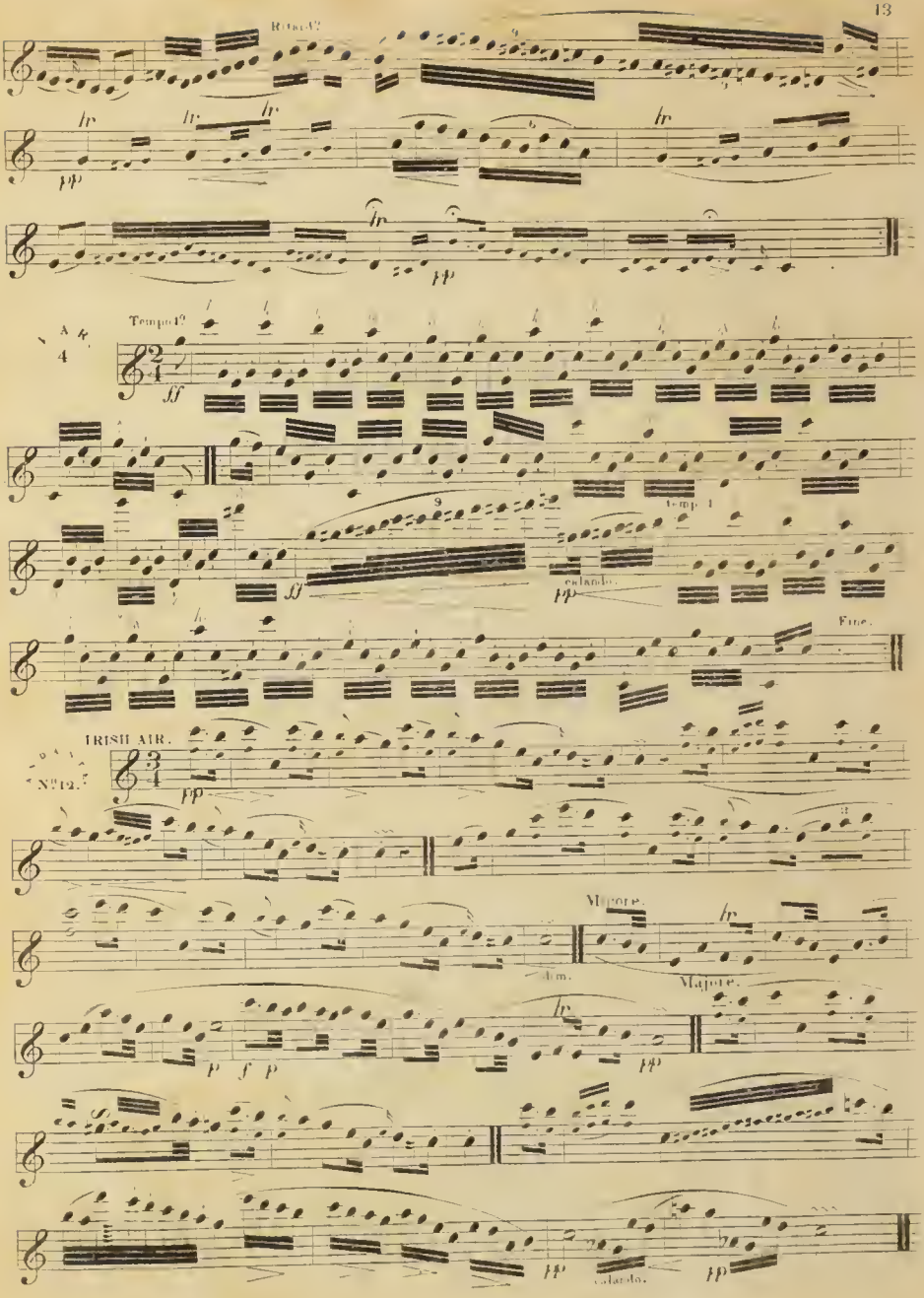


THE BLUE BELLS OF SCOTLAND.

Nicholson.

N°II.
Moderato.




Ritard?
Tempo 1?
temp. 1
calando.
Fine.
IRISH AIR.
Nº 12.
Minore.
dim.
Majore.
calando.

Vingt-quatre Variations

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l'Etude de la Flûte

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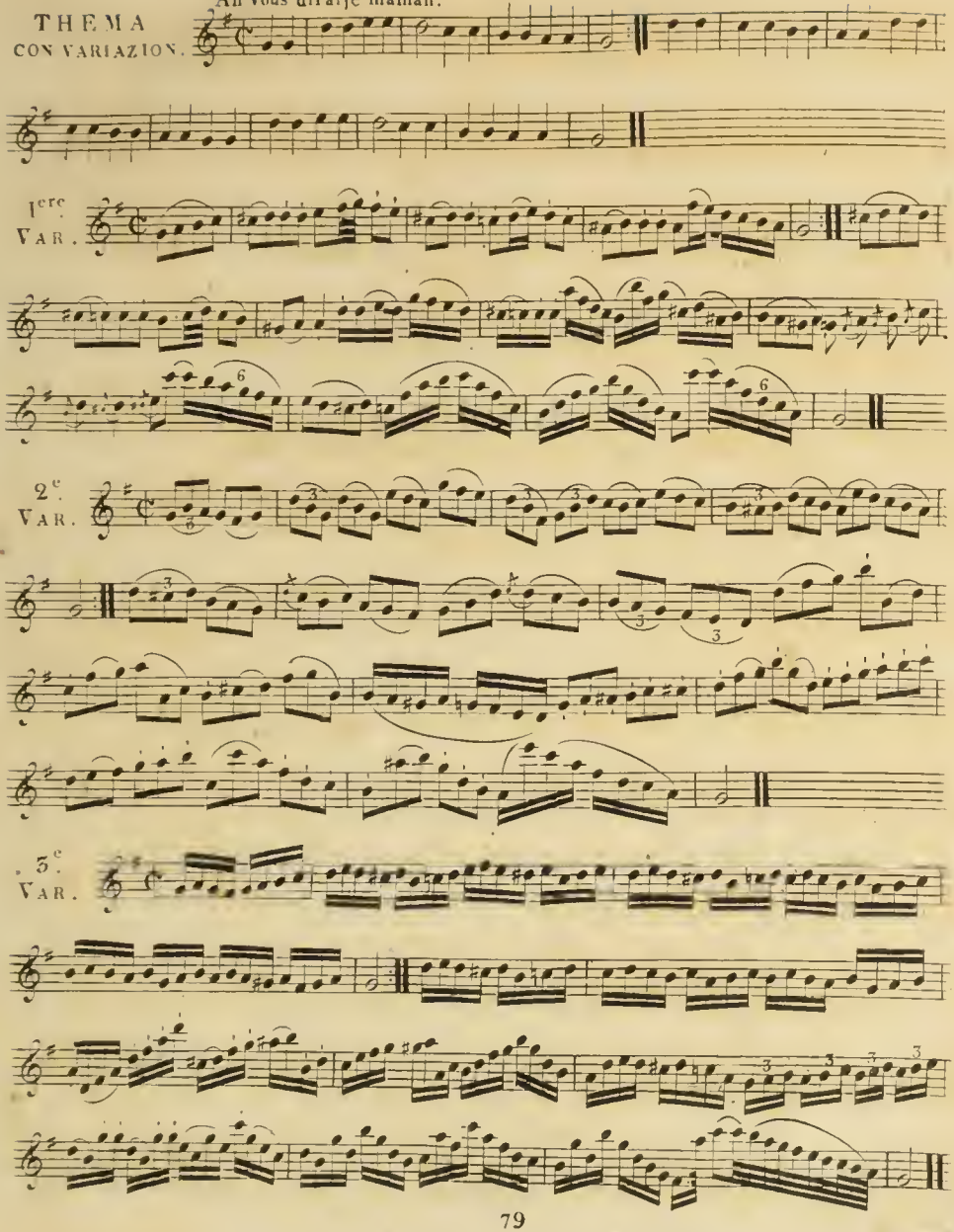
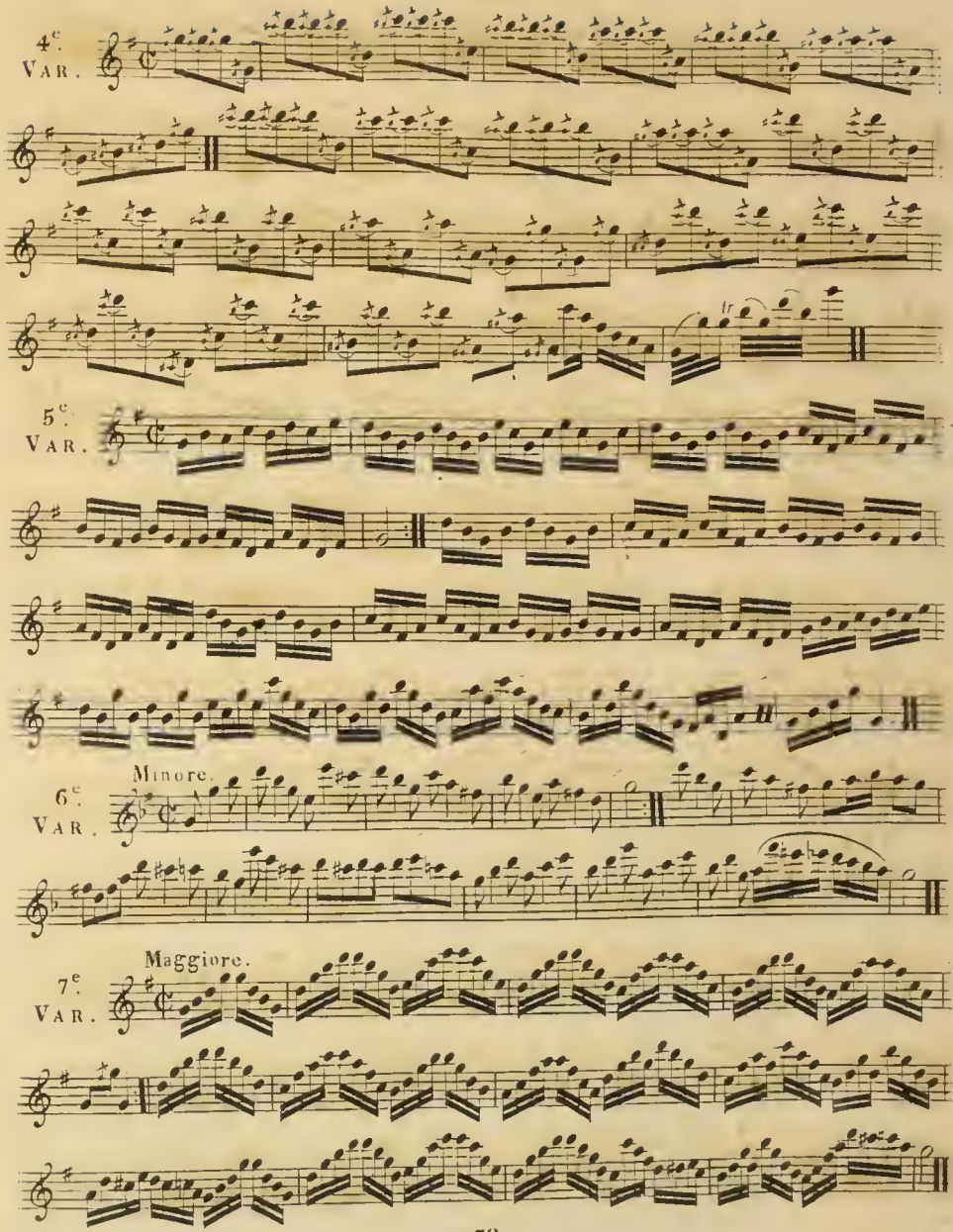
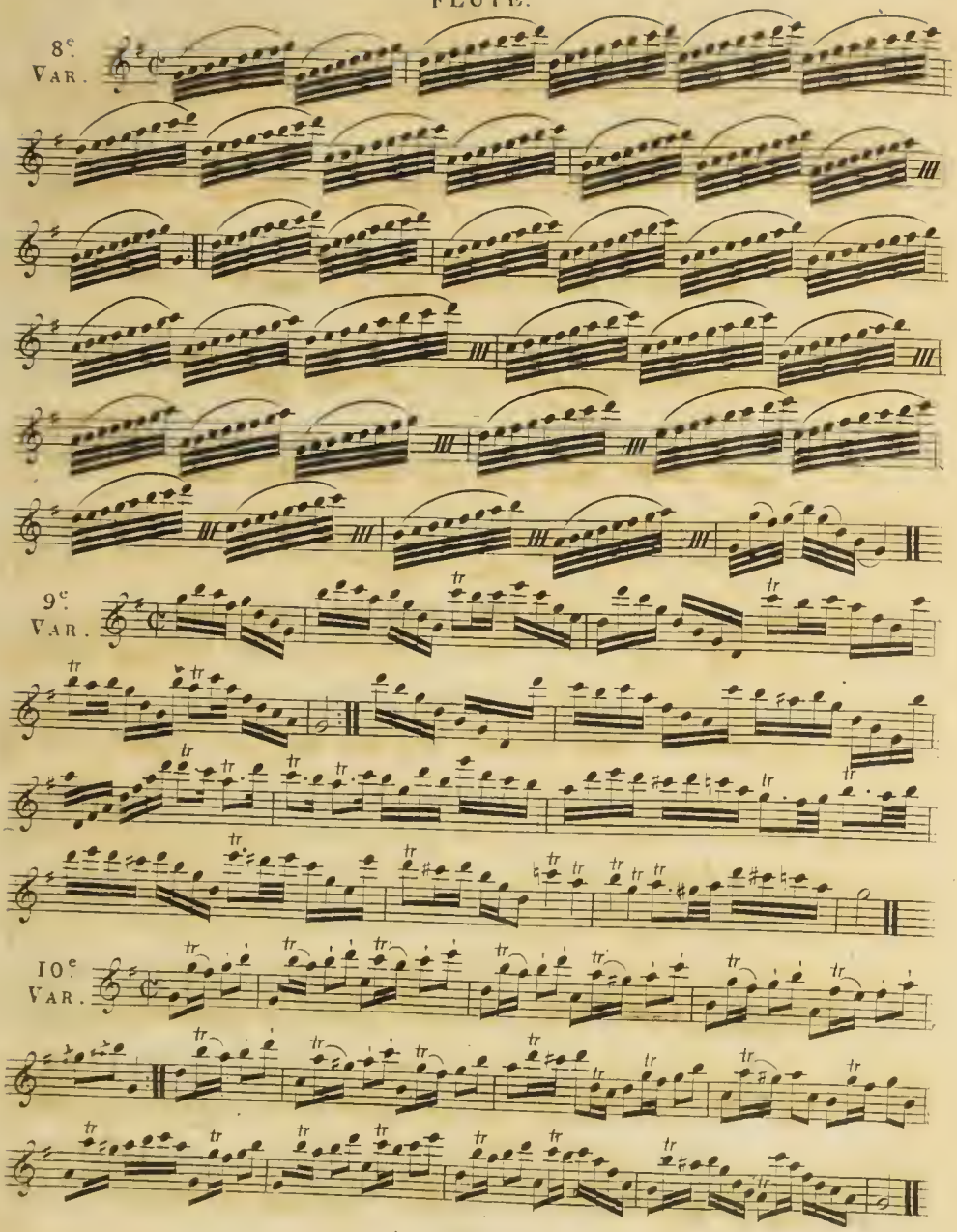
(79.)

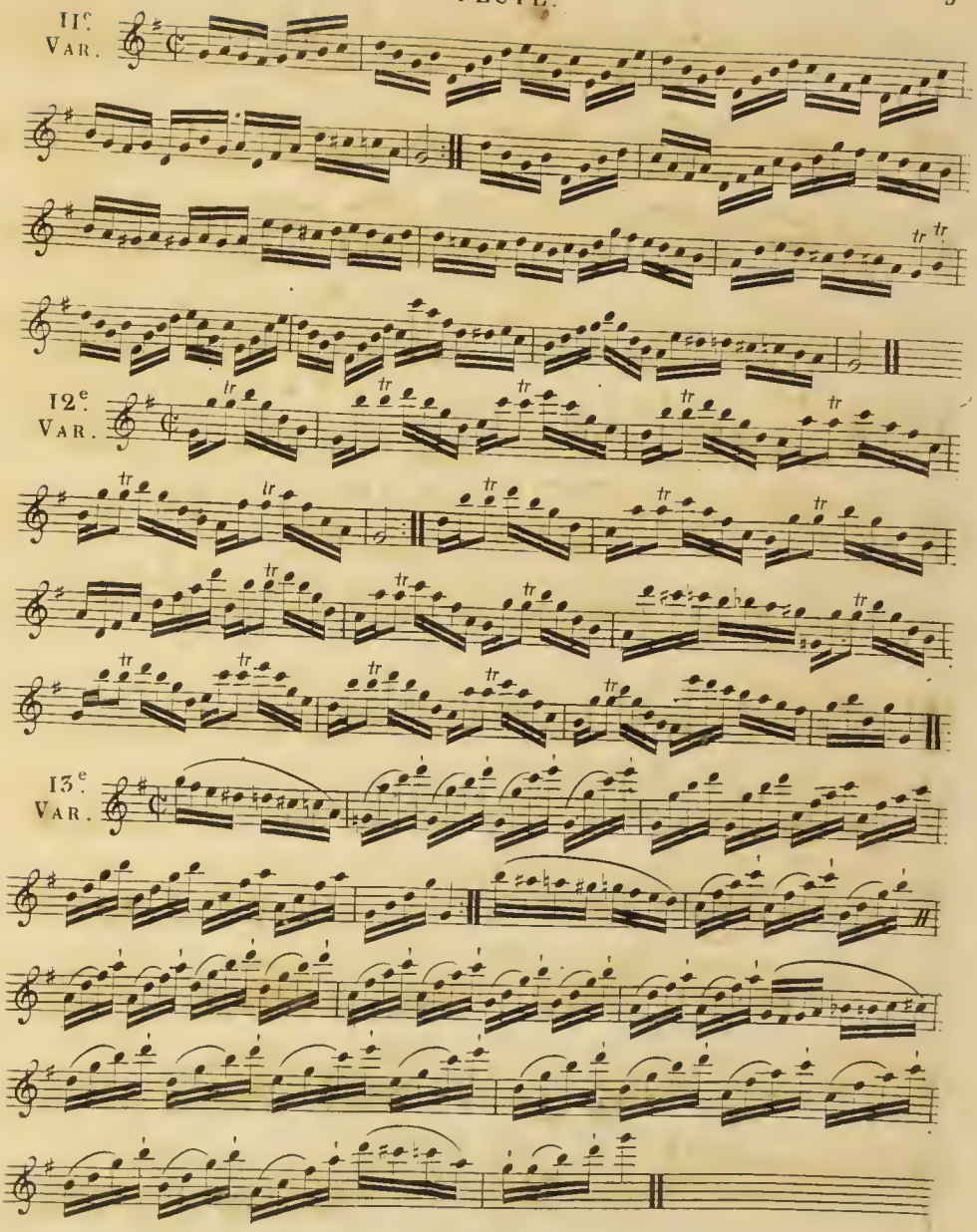
Ah vous diraije maman.

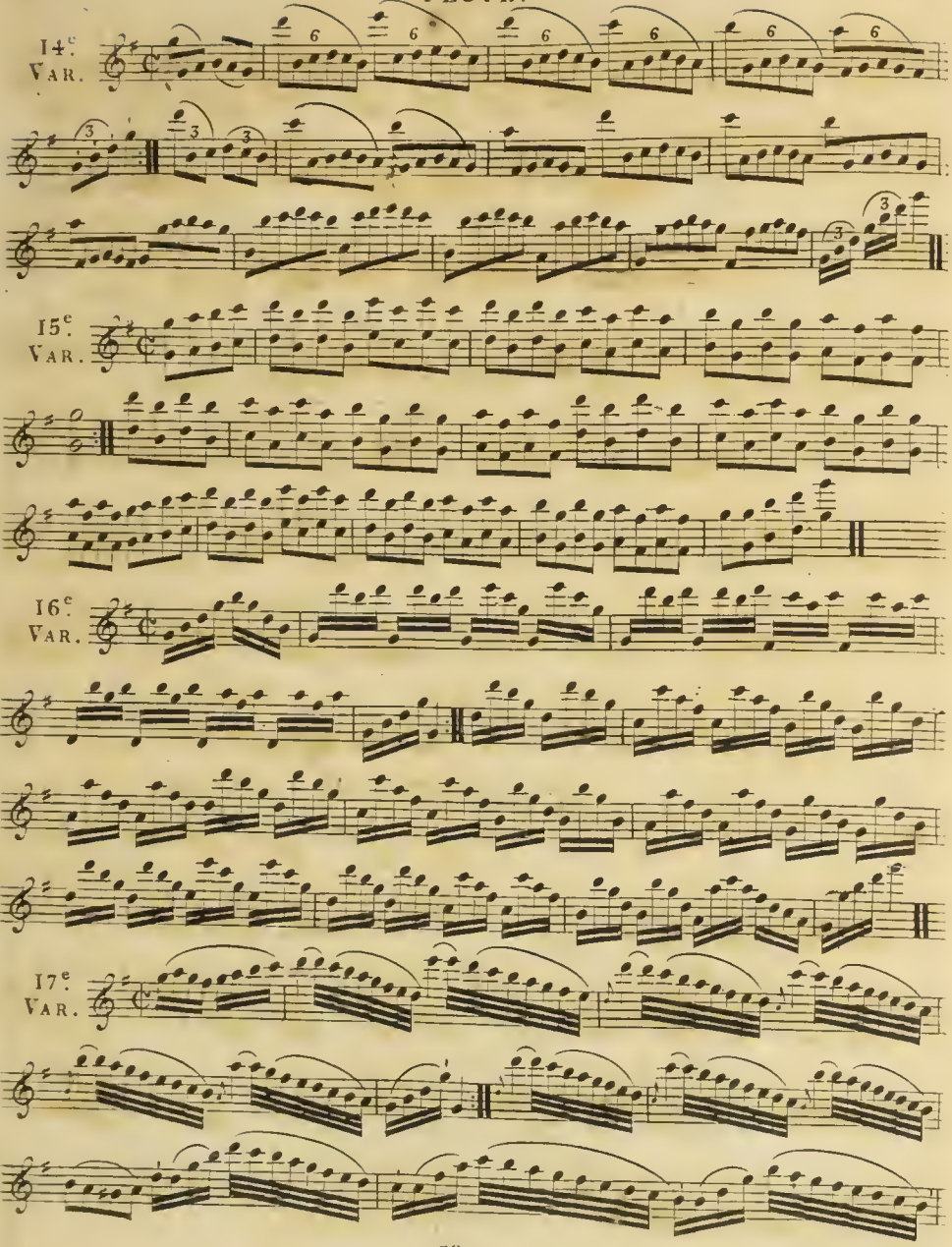
THEMA
CON VARIAZION.

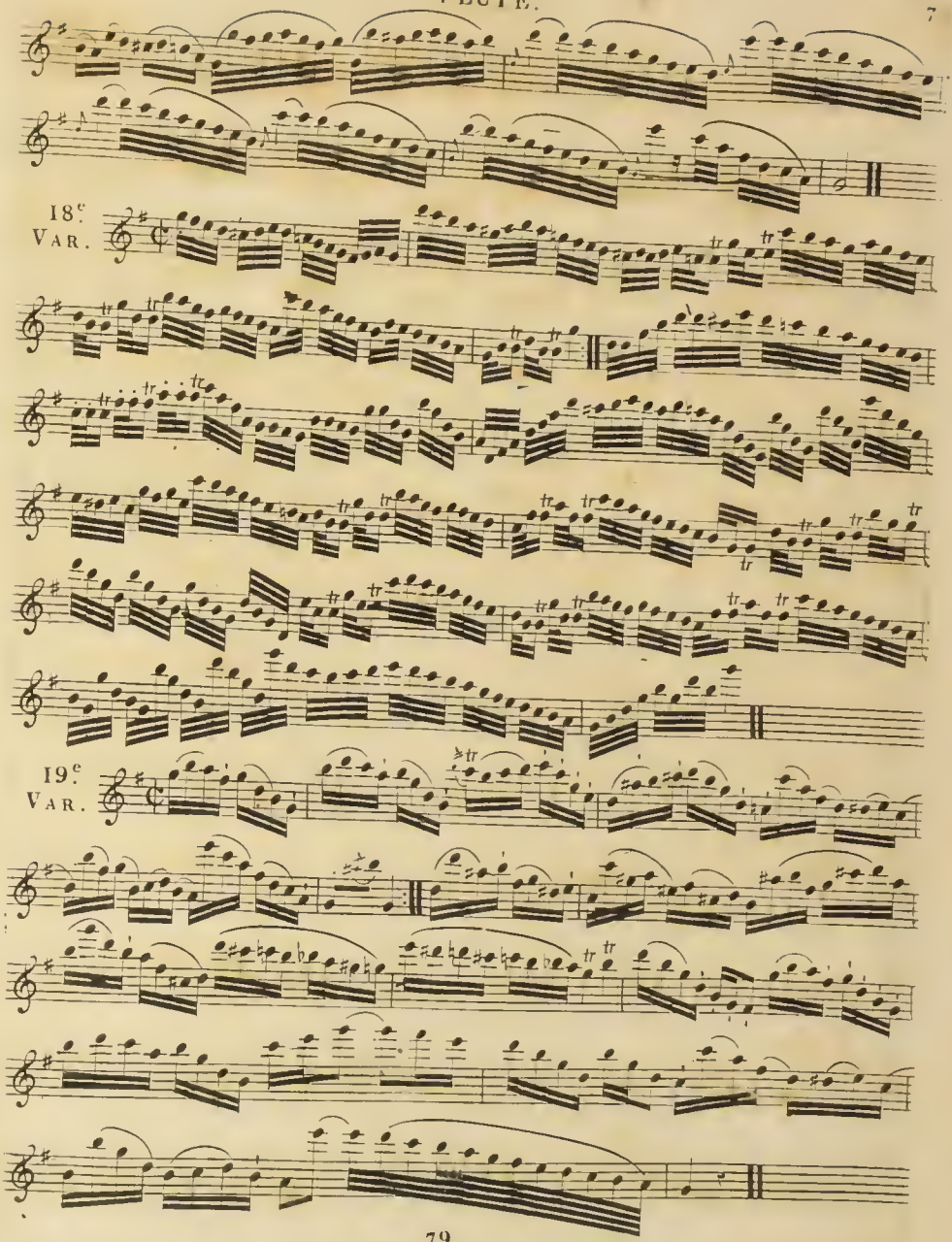



4e. VAR.
5e. VAR.
Minore.
6e. VAR.
Maggiore.
7e. VAR.


8e. Var.
9e. Var.
10e. Var.

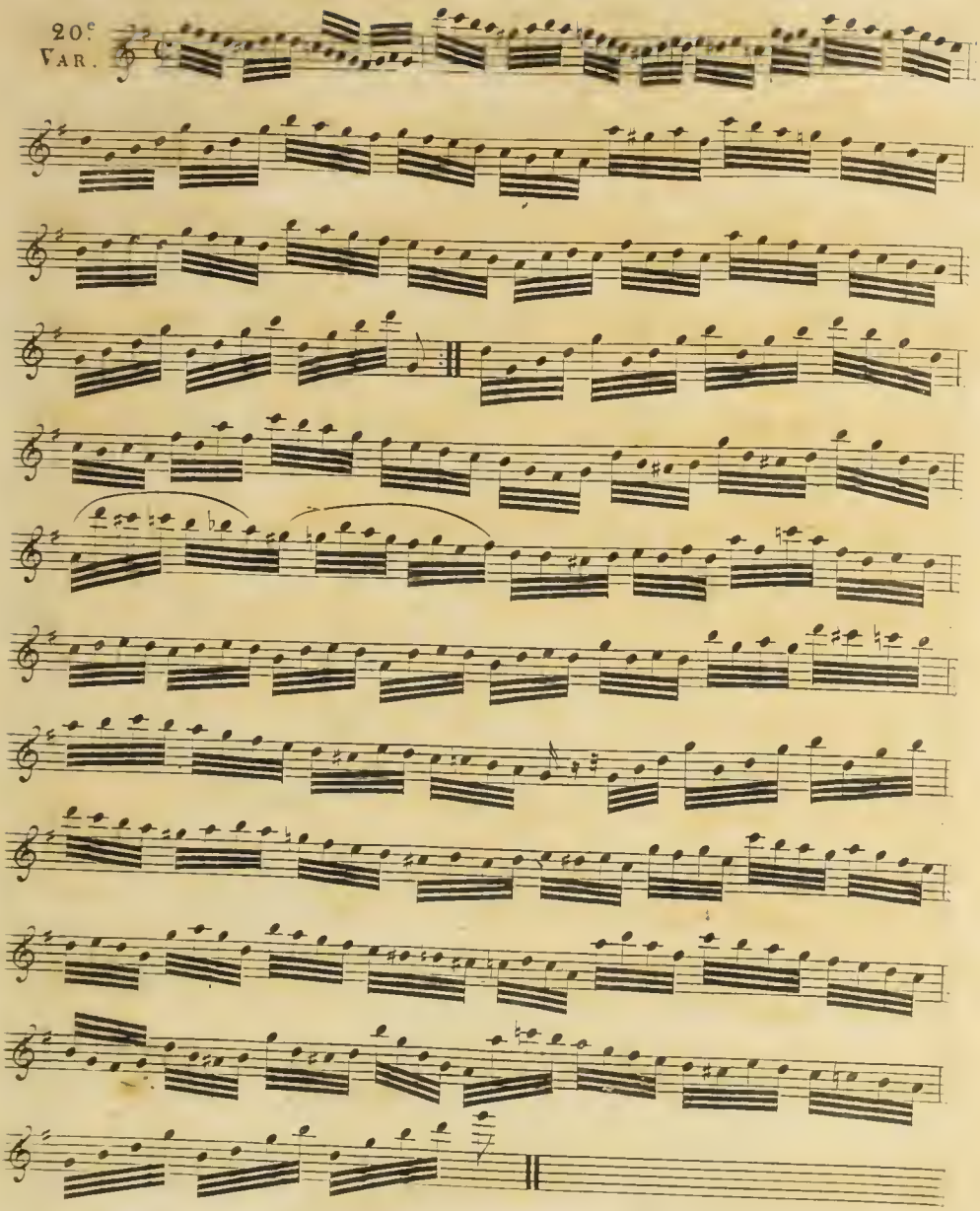

11e. VAR.
12e. VAR.
13e. VAR.

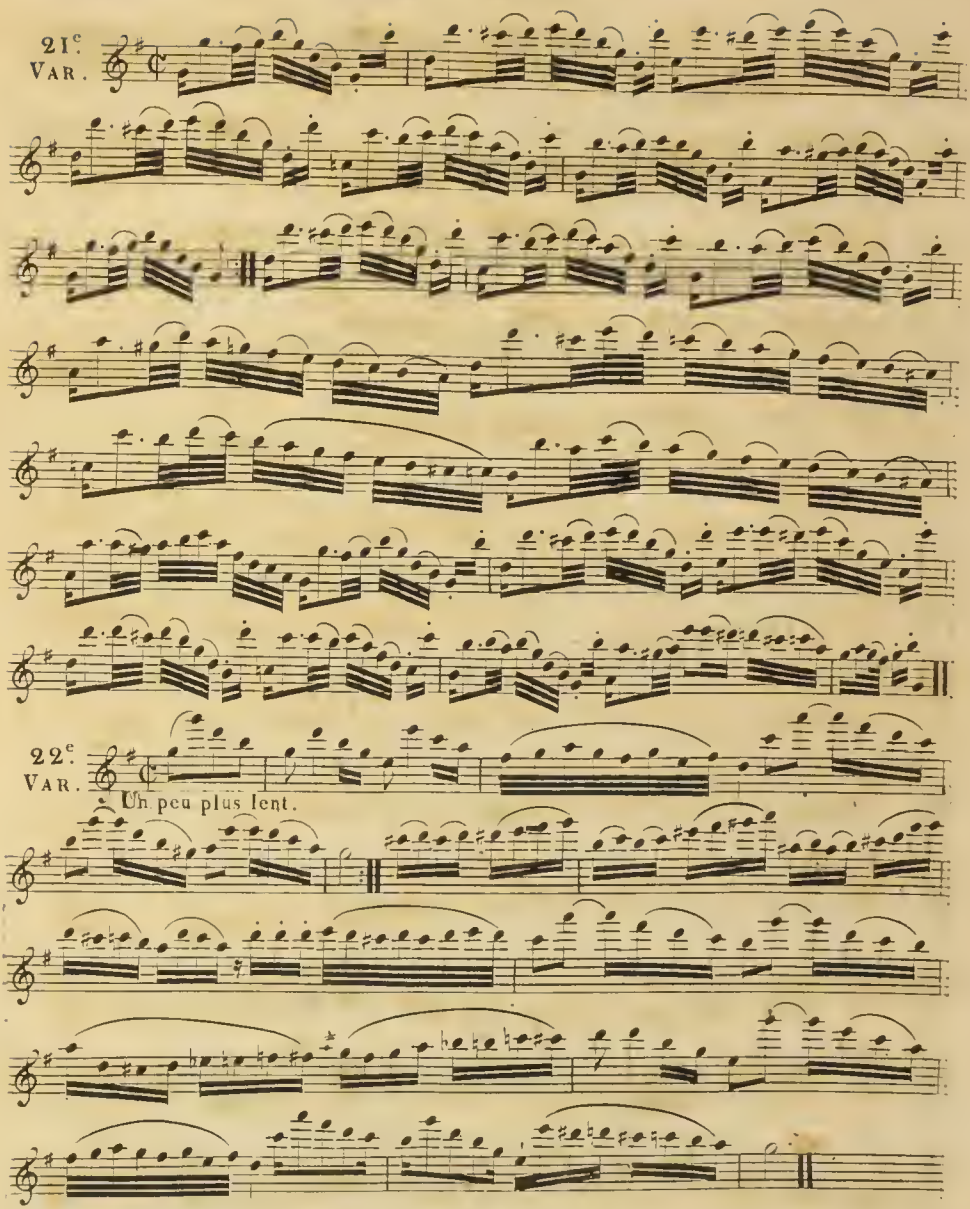

14e. Var.
15e. Var.
16e. Var.
17e. Var.

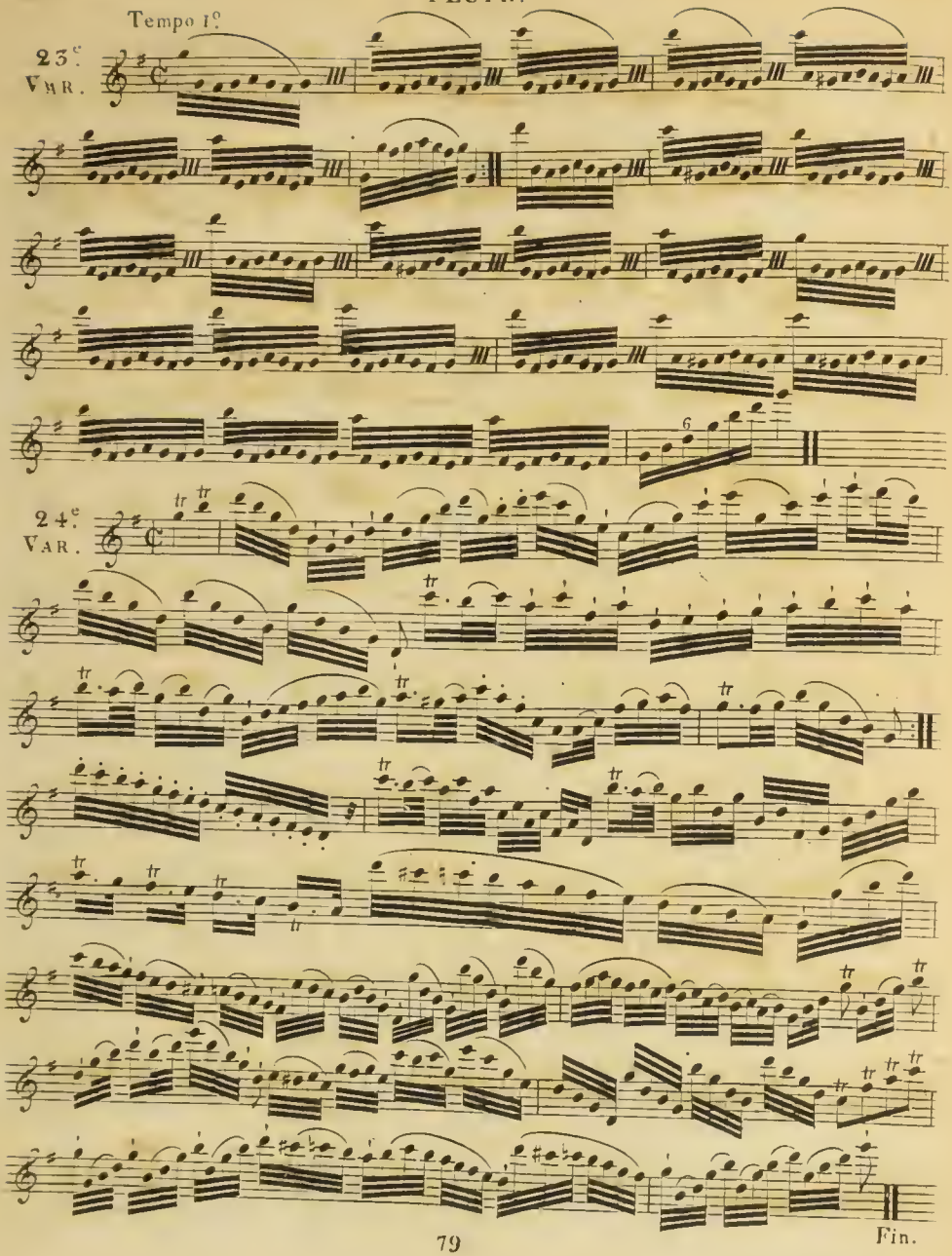

18.e
VAR.
19.e
VAR.

FLÛTE.

20.e VAR.




21.e
VAR.
22.e
VAR.
Un peu plus lent.


Tempo 1.o
23.e
Var.
6
24.e
Var.
Fin.

ERHOLUNGEN

für

Flötenspieler

von

Wilhelm Klingenbrunner.

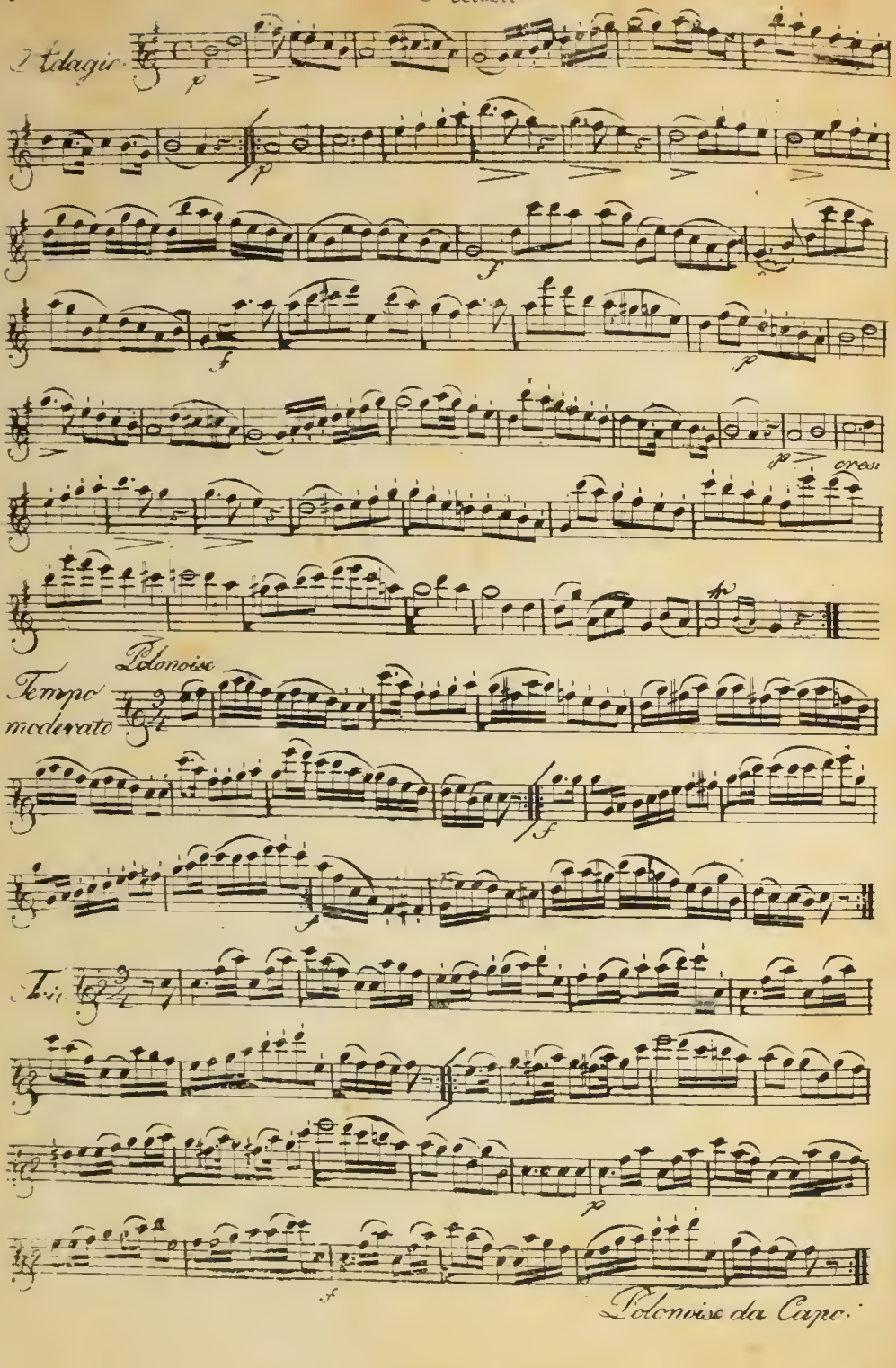
44tes Werk.

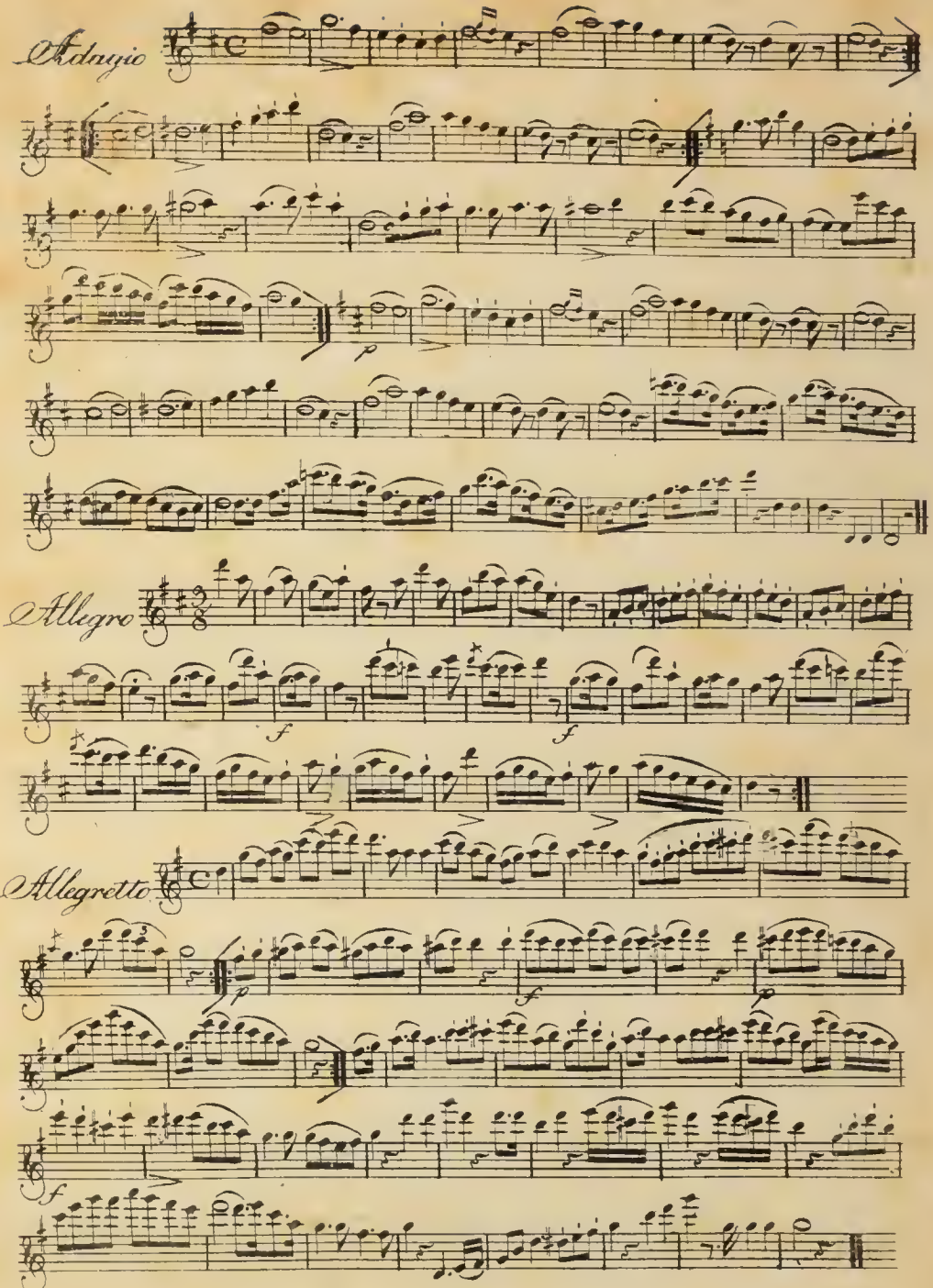
№ 3032 — № 2 — [illegible]

WIEN

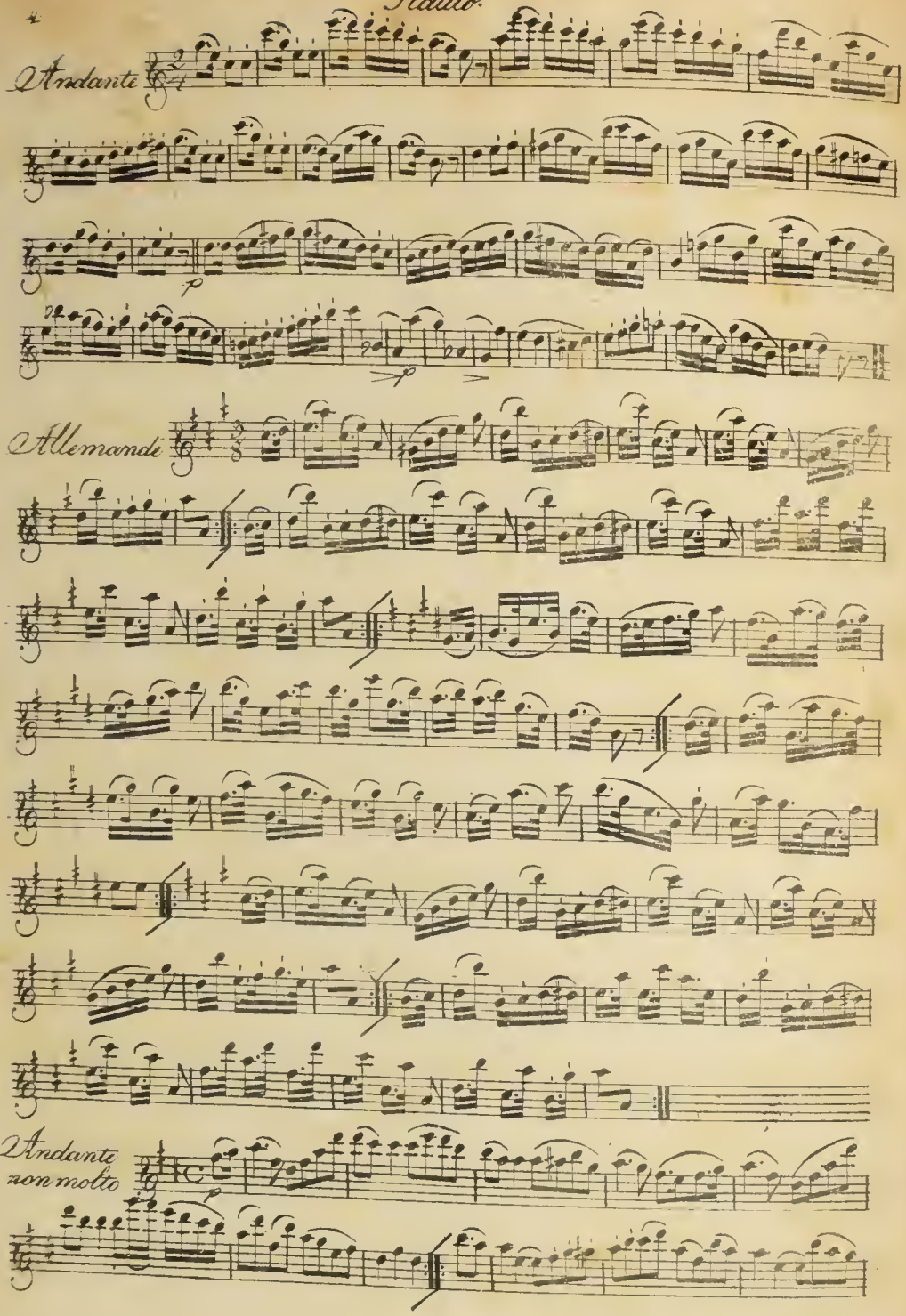
im Verlage der kk. pr. Chemie-Druckerey

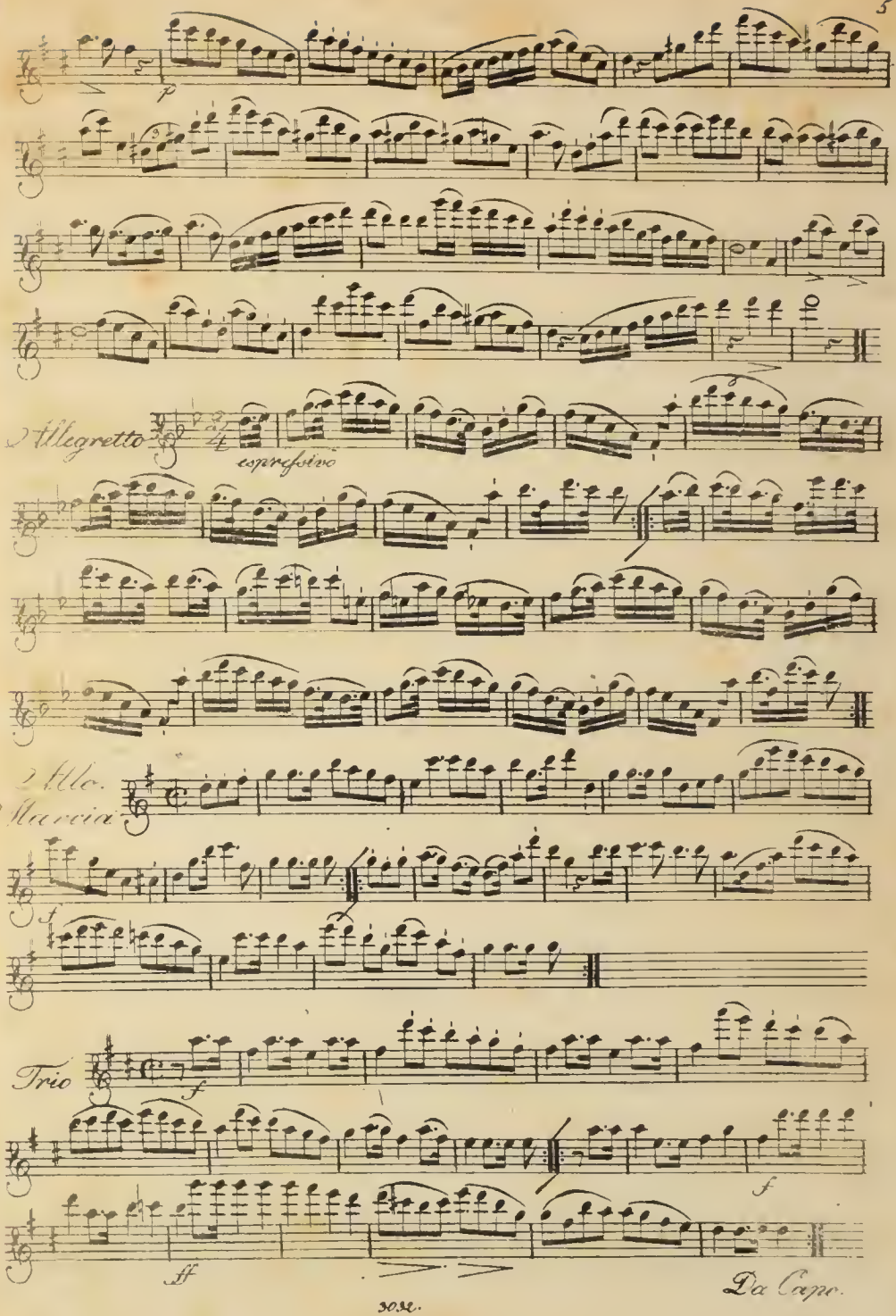
des S. A. Steiner und Comp.


Adagio
Polonoise
Tempo moderato
Polonoise da Capo.

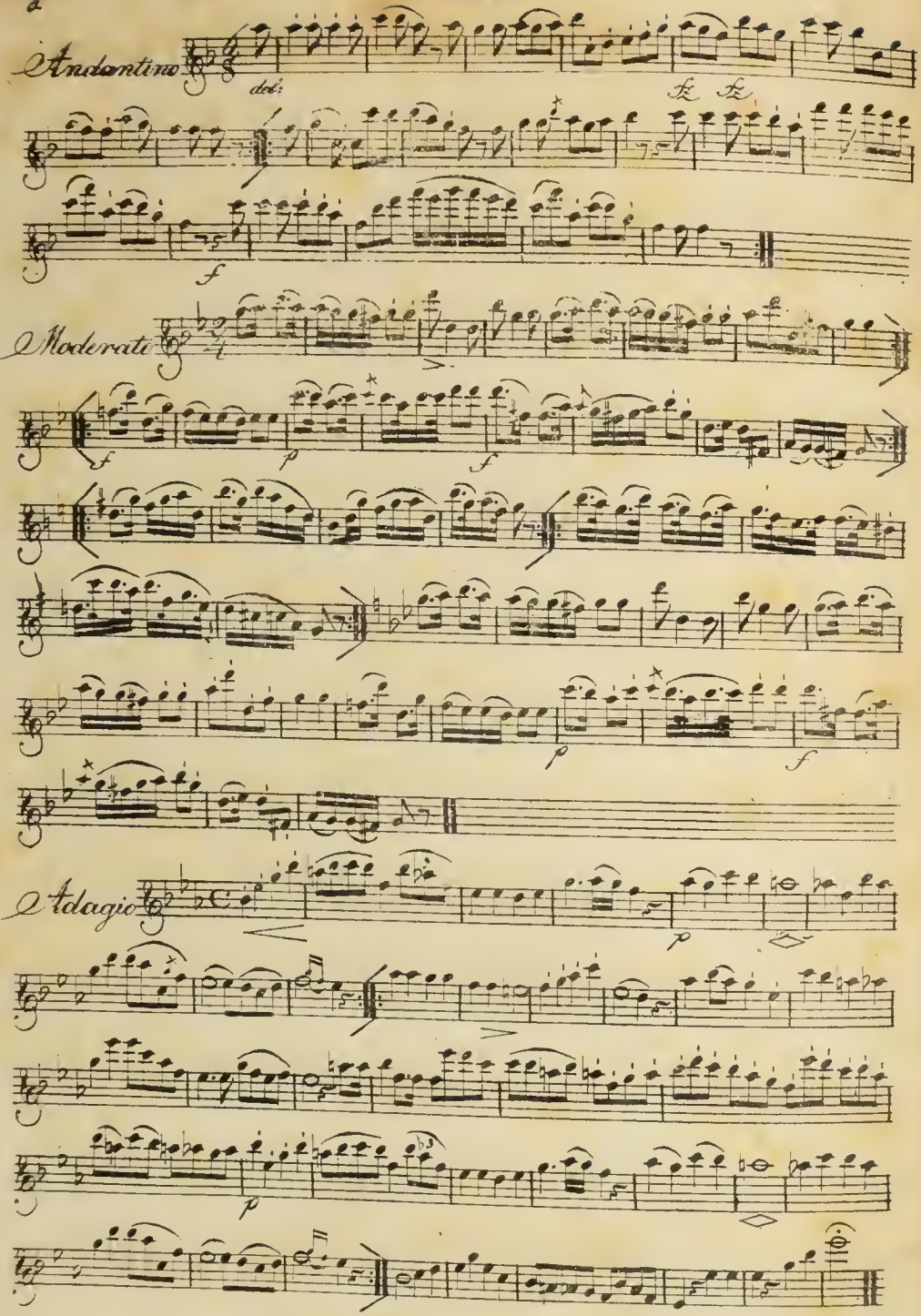

Adagio
p
Allegro
f
f
Allegretto
p
f
p
f

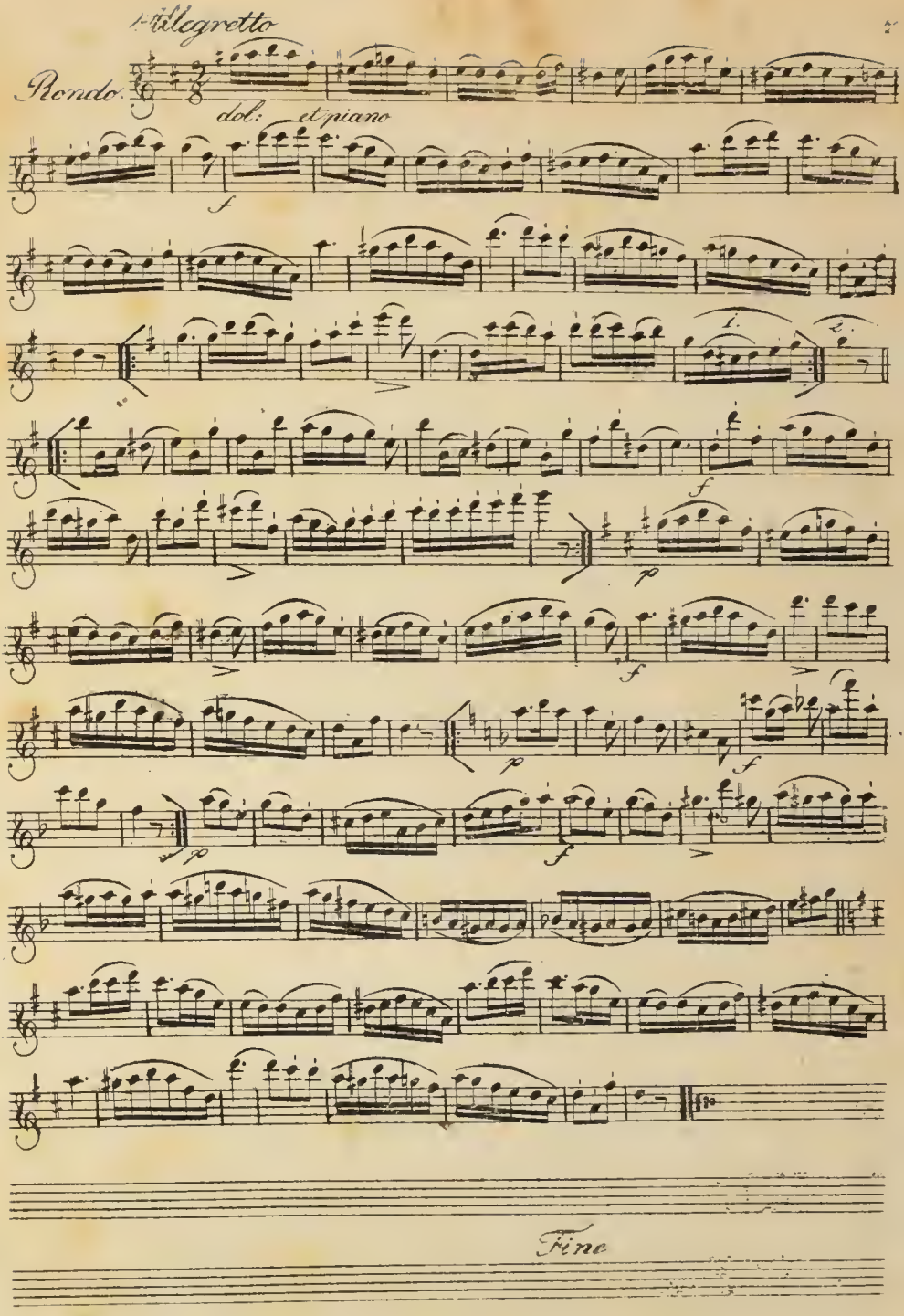
Flauto.




p
Allegretto
espressivo
Allo.
Marcia
f
Trio
f
f
ff
Da Capo.

Flauto.




Allegretto
Rondo.
dol: et piano
Fine

ERHOLUNGEN

für

Flötenspieler

von

Wilhelm Klingenbrunner.

44tes Werk.

No. 3

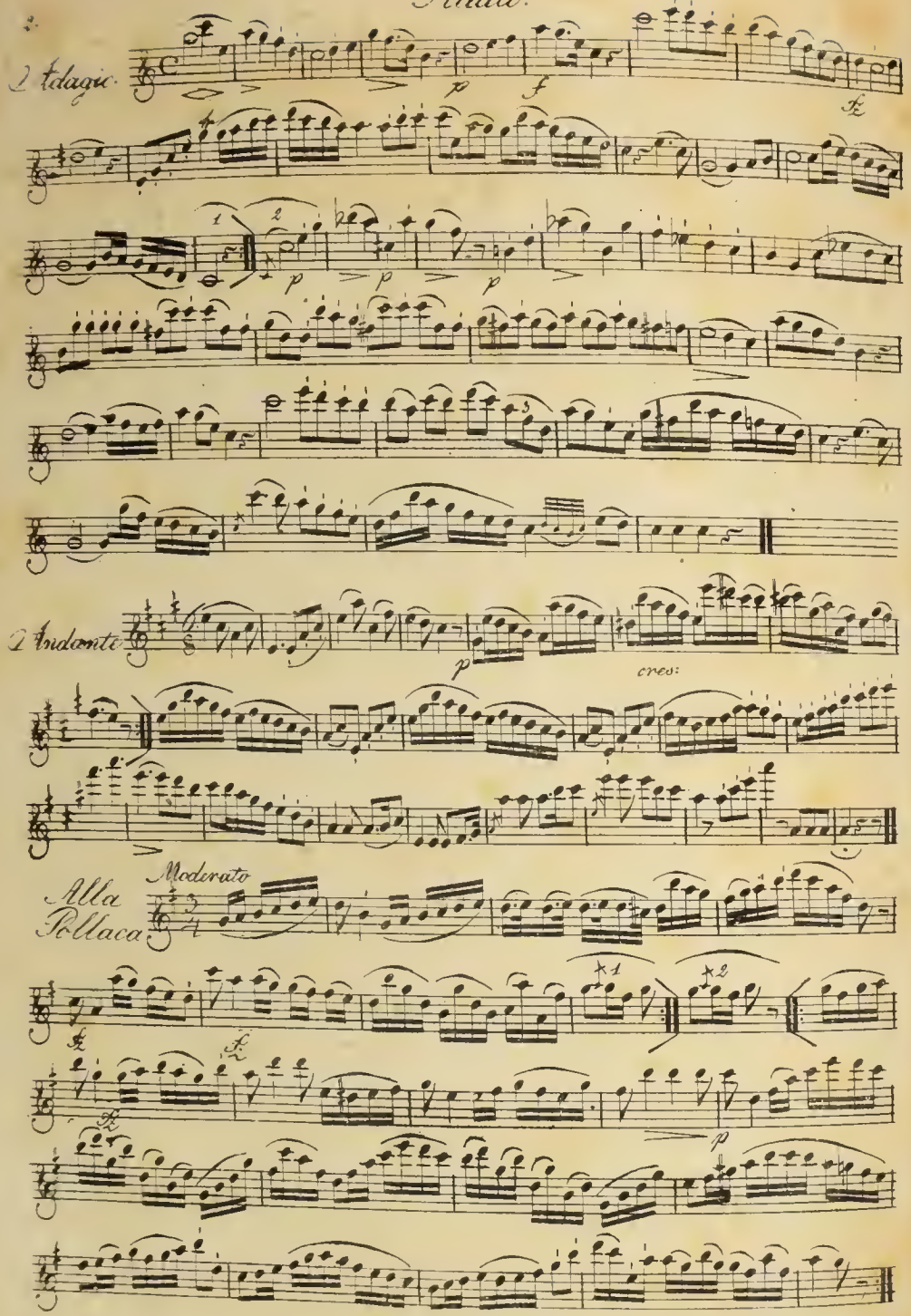
No. 3033 — Preis

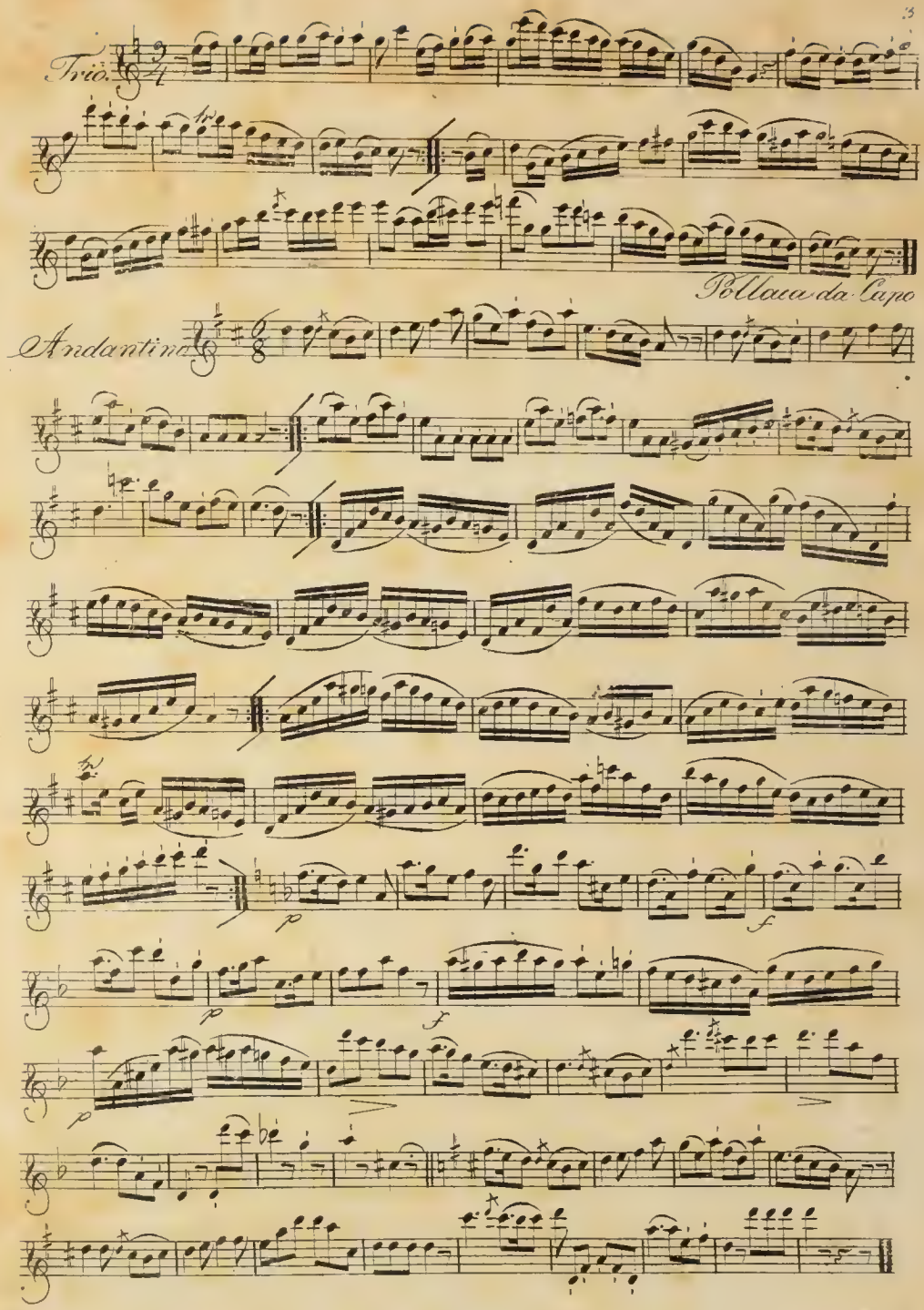
WIEN

im Verlage der k k pr: Chemie-Drukerey

des S: A: Steiner und Comp:

Flauto.

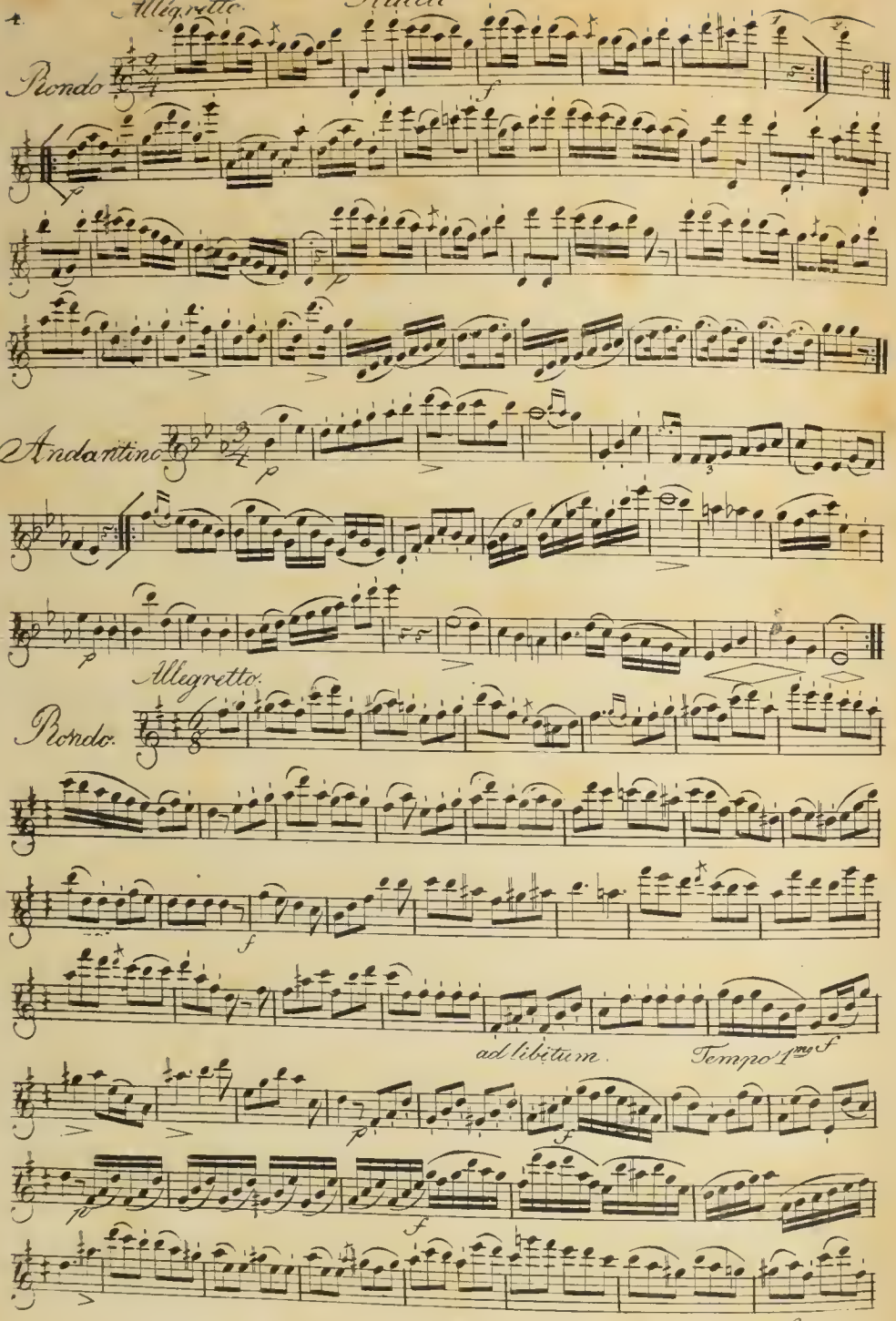

1 Adagio
p
f
fz
1
2
p
p
p
1 Andante
p
cres:
Alla Polacca
Moderato
fz
fz
fz
*1
*2
p

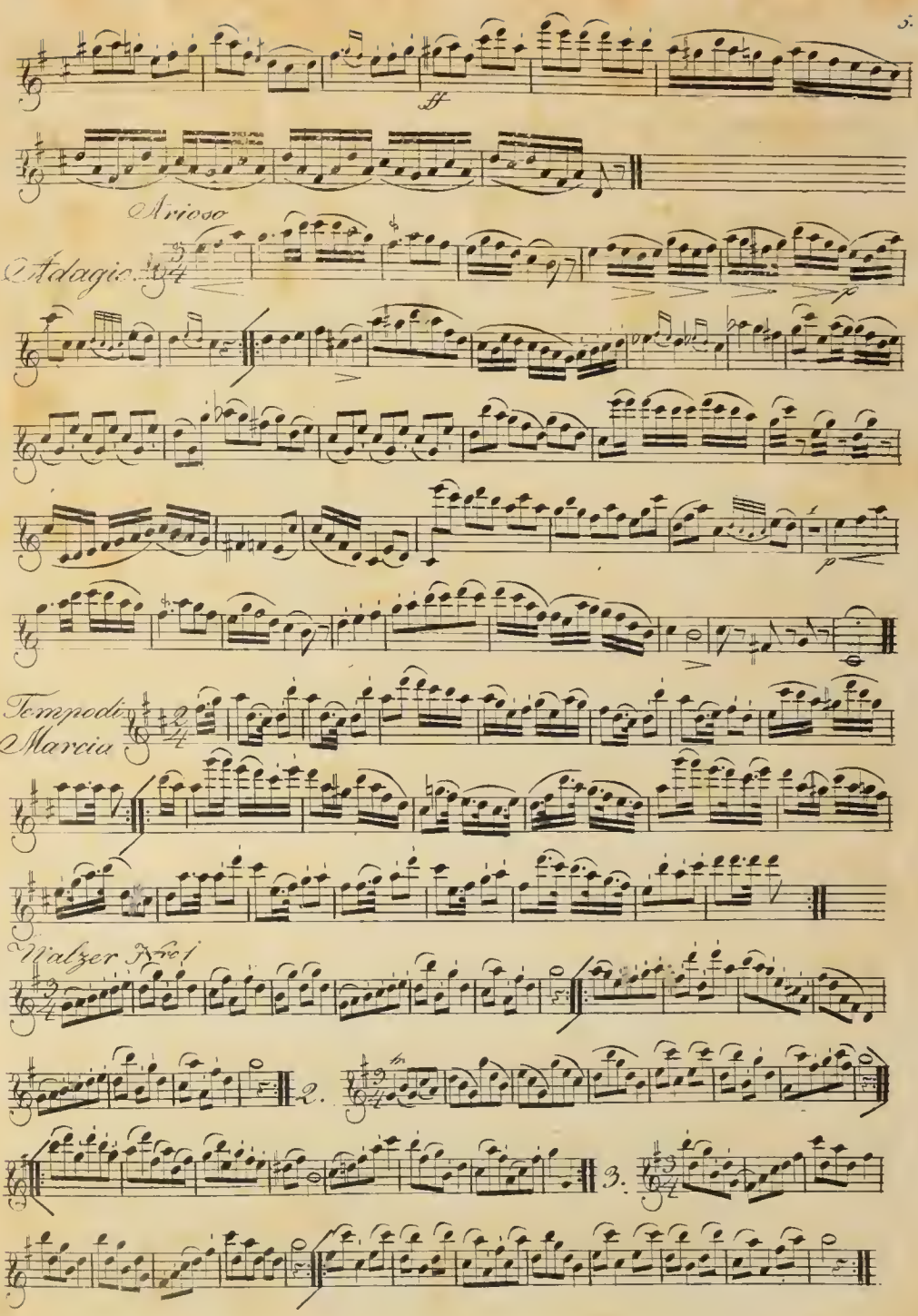

Trio.
Polacca da Capo
Andantino
p
f
p
f
p

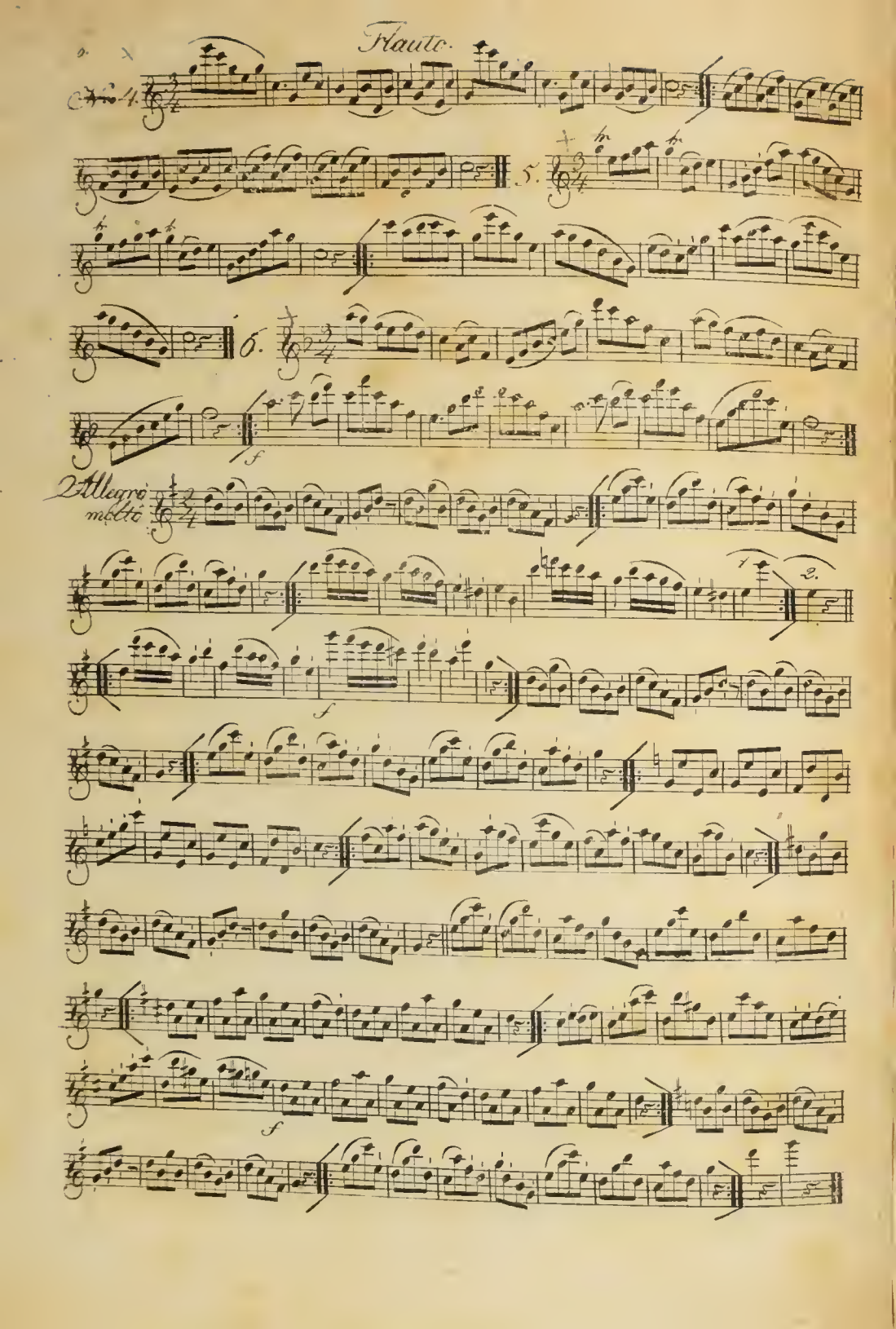
Flauto

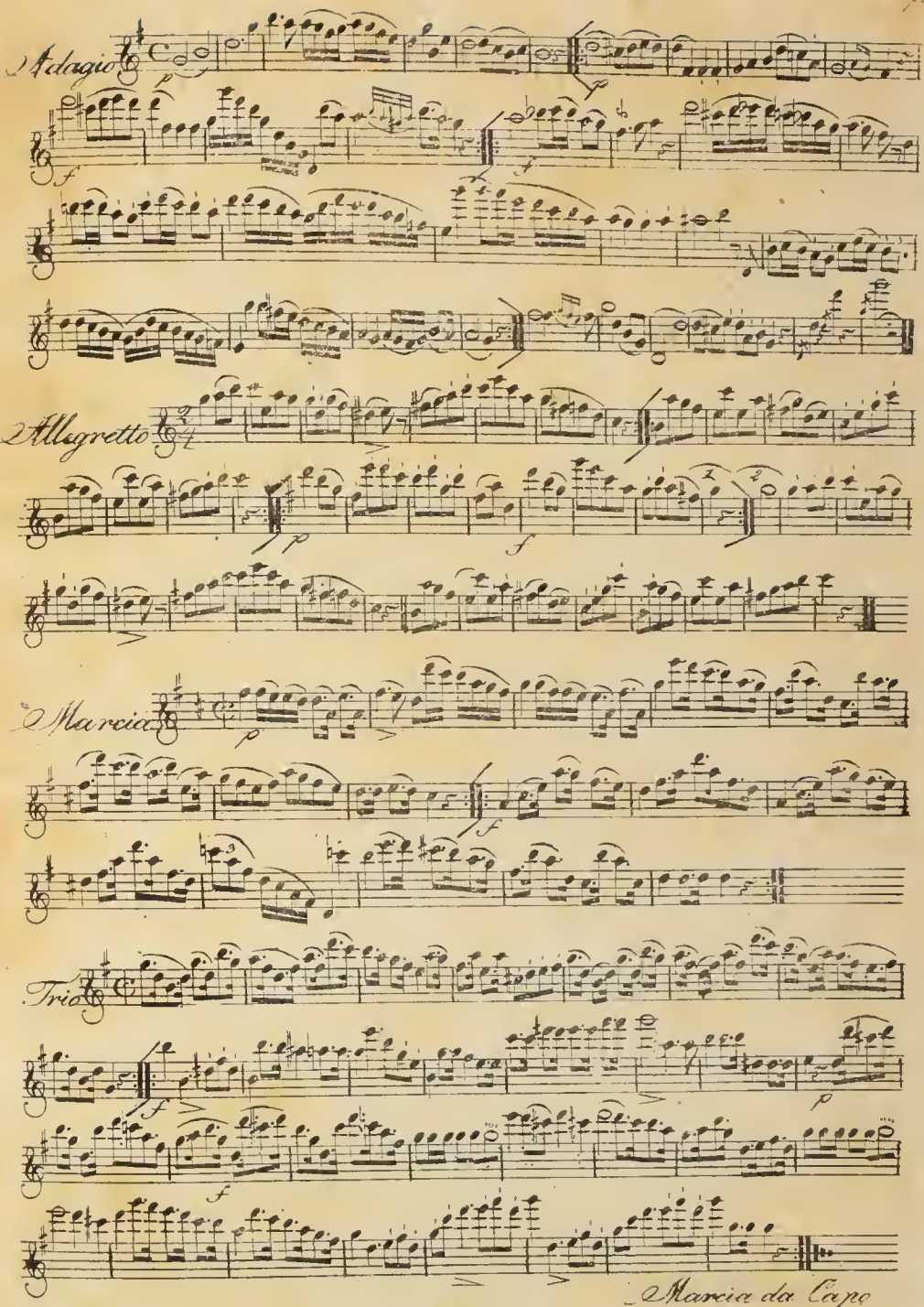
Allegretto

Rondo




ff
Arioso
Adagio
p
p
Tempo di
Marcia
Walzer
2.
3.


Flauto.
No 4.
5.
6.
f
Allegro molto
1
2.
f
f


Adagio
Allegretto
Marcia
Trio
Marcia da Capo
Fine.

VARIATIONS

avec tous les coups de langue

pour la

Flûte,

composées par

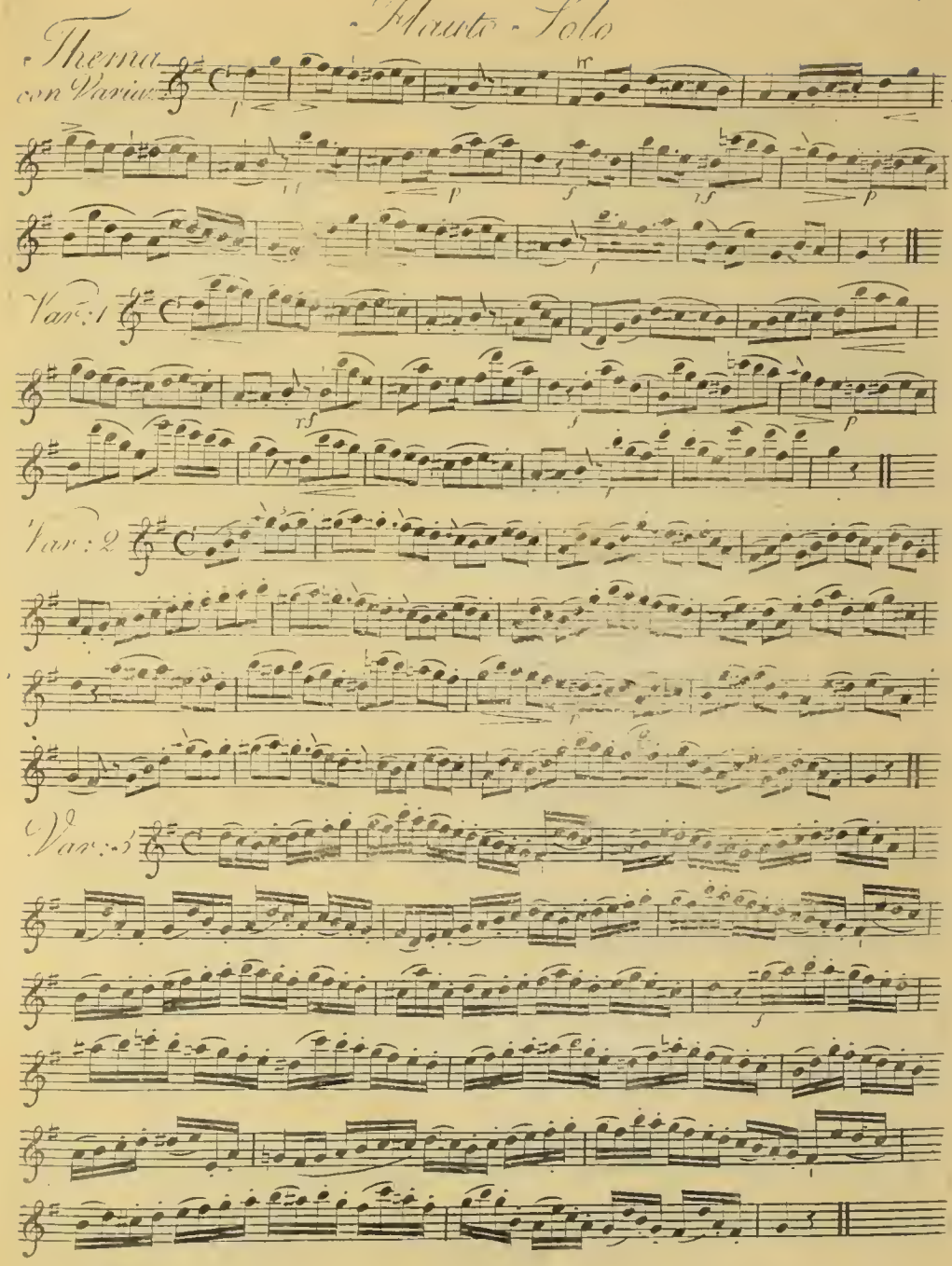
G. A. Schneider.

Prix 30 kr.

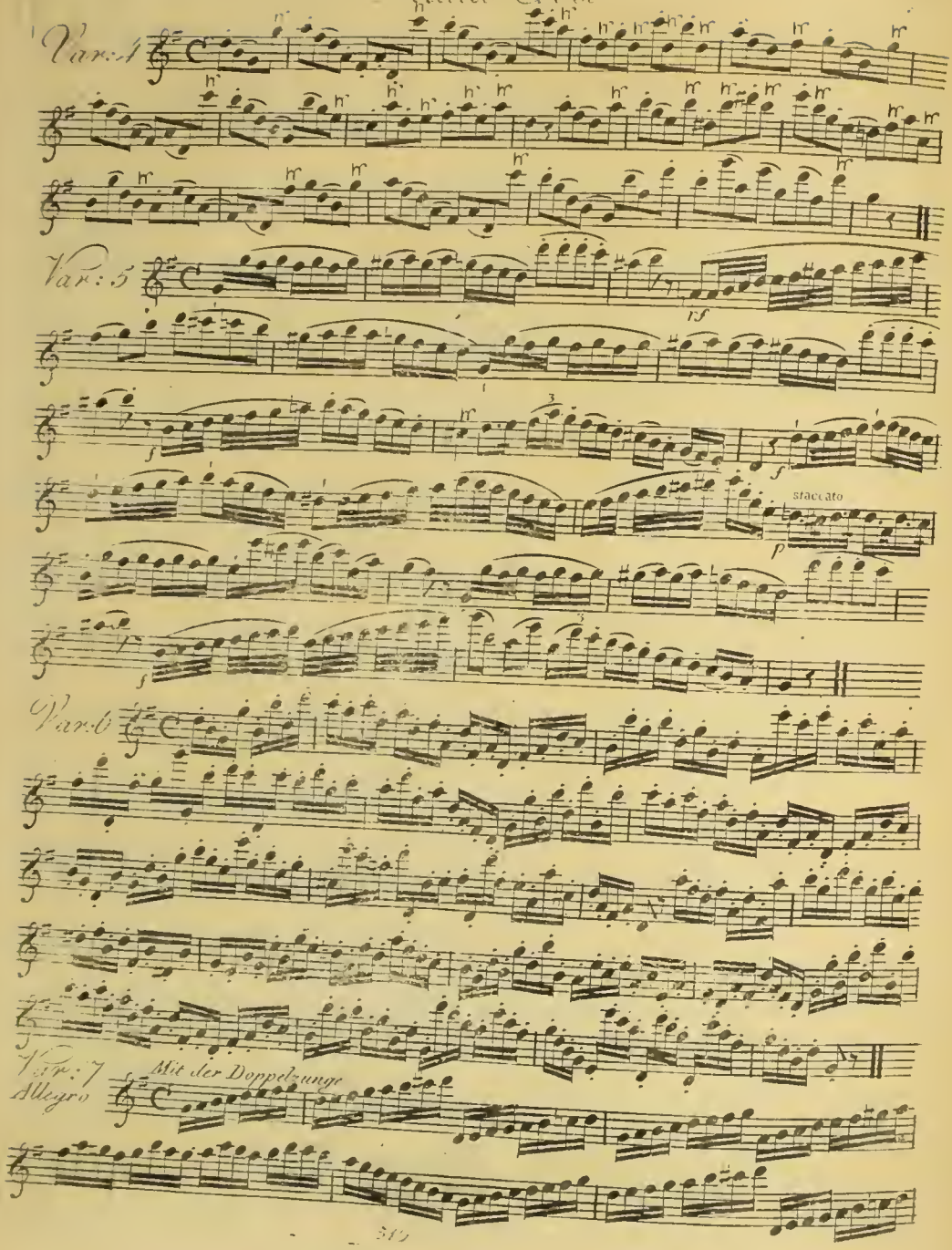
A Offenbach s/m, chez J. André.

Sold at
G.WILLIG'S
MUSICAL MAGAZINE
PHILAD.

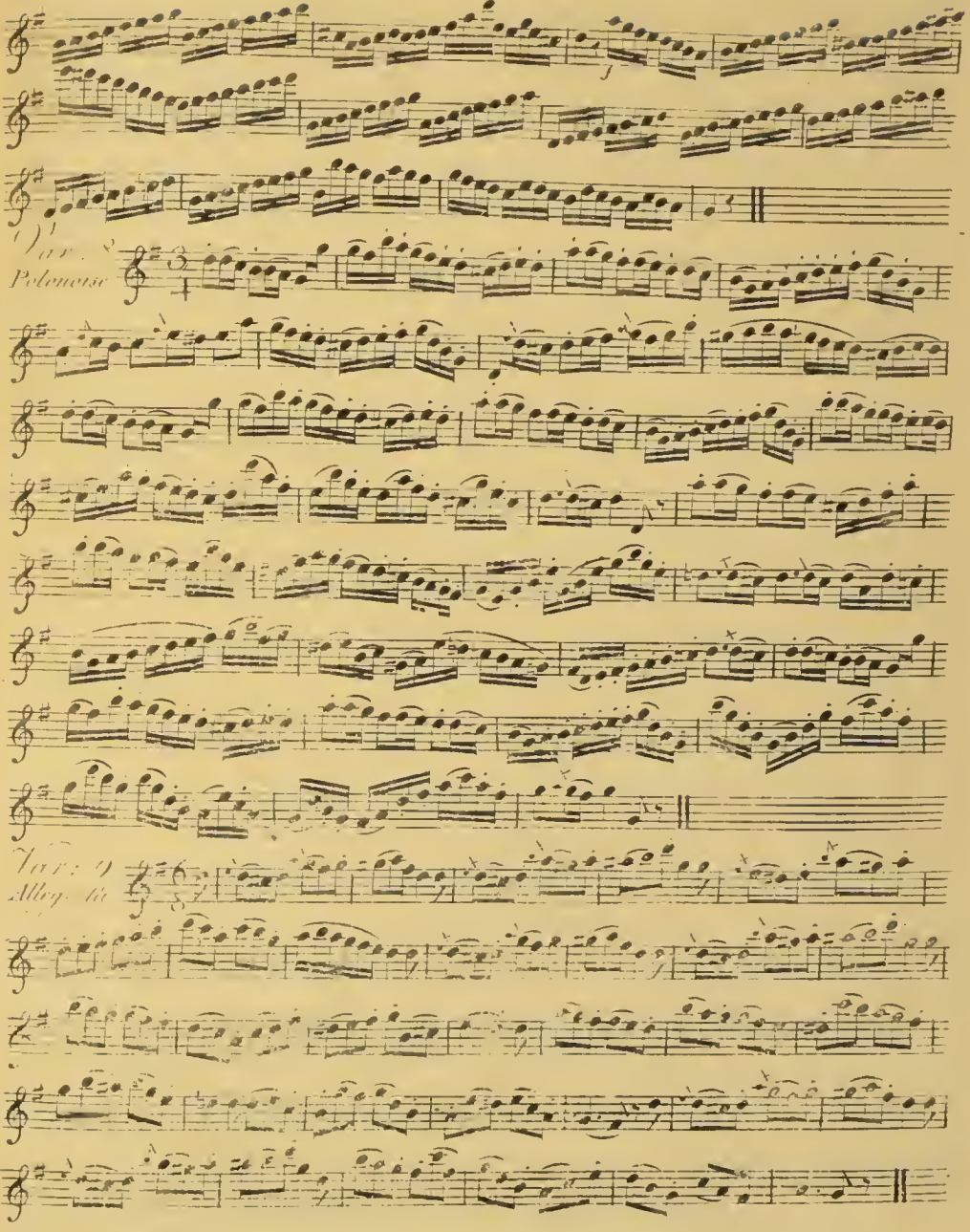
Flauto - Solo



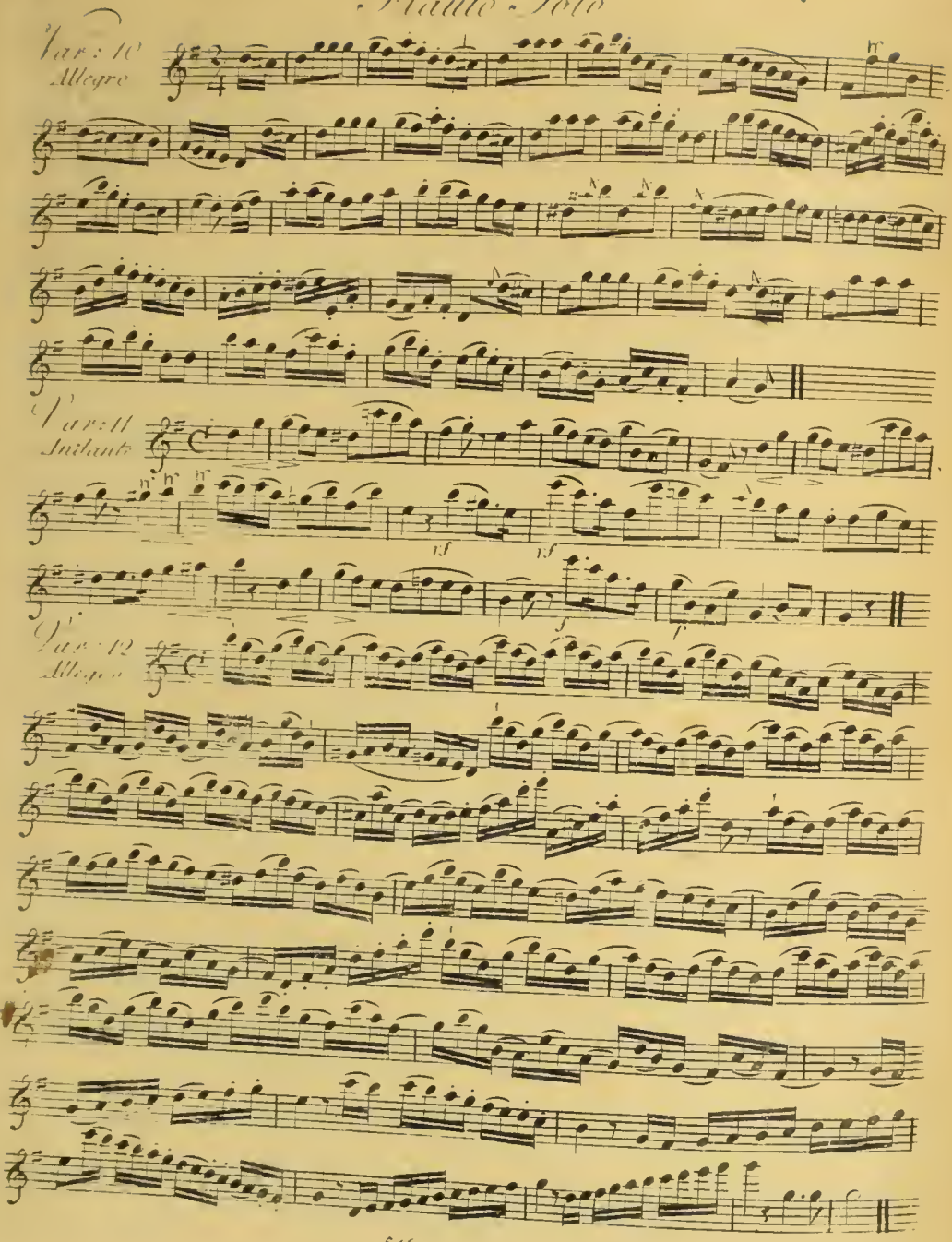
Flauto Solo



Flauto Solo



Flauto Solo



DEUX THÈMES

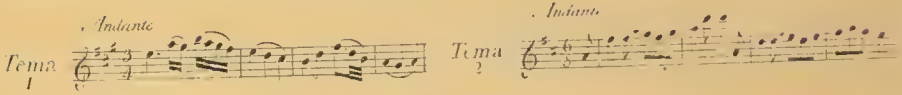
variés

pour Flûte,

par

C. Kreith.

N° 7.



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G. WILLIG'S
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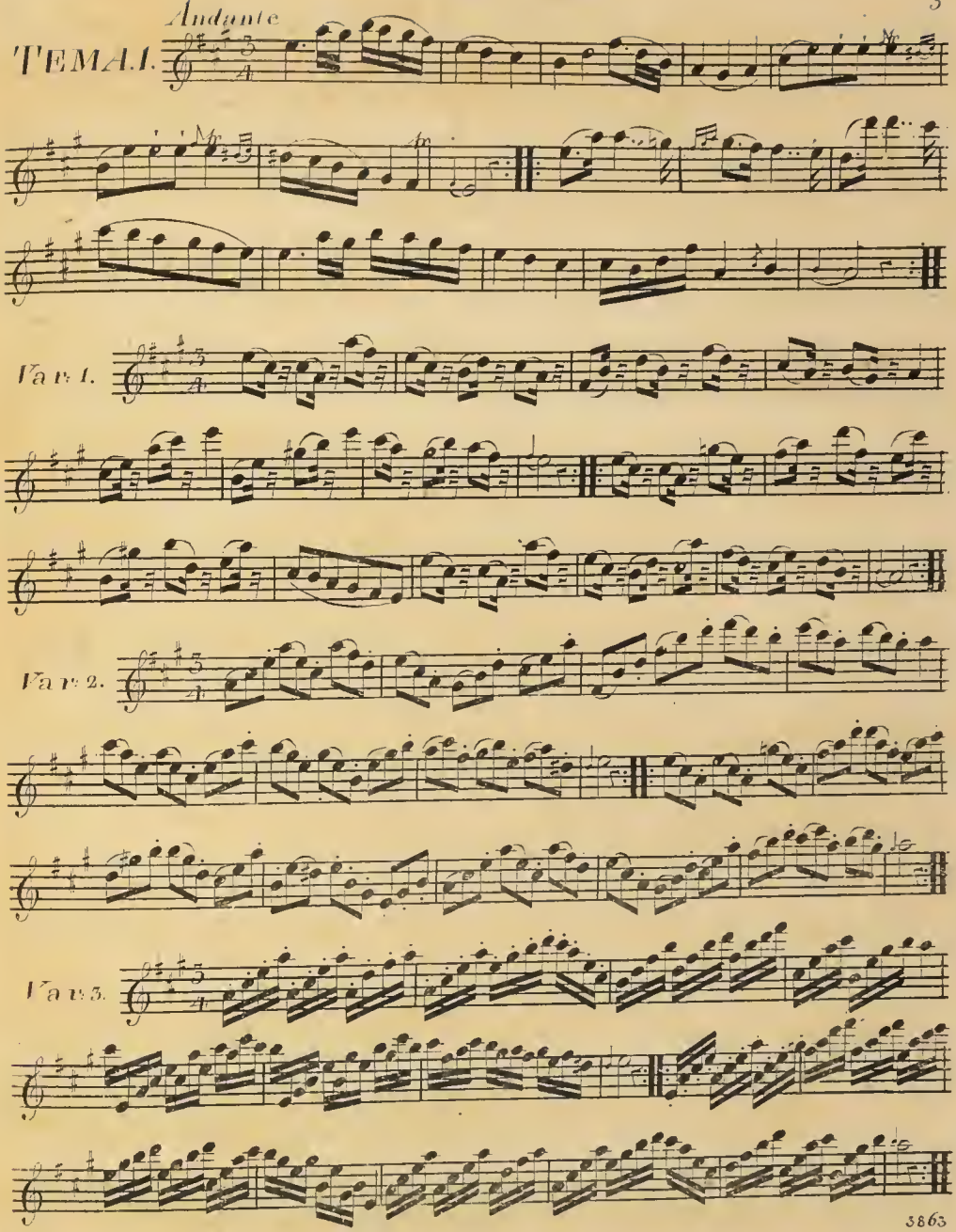
PHILAD.

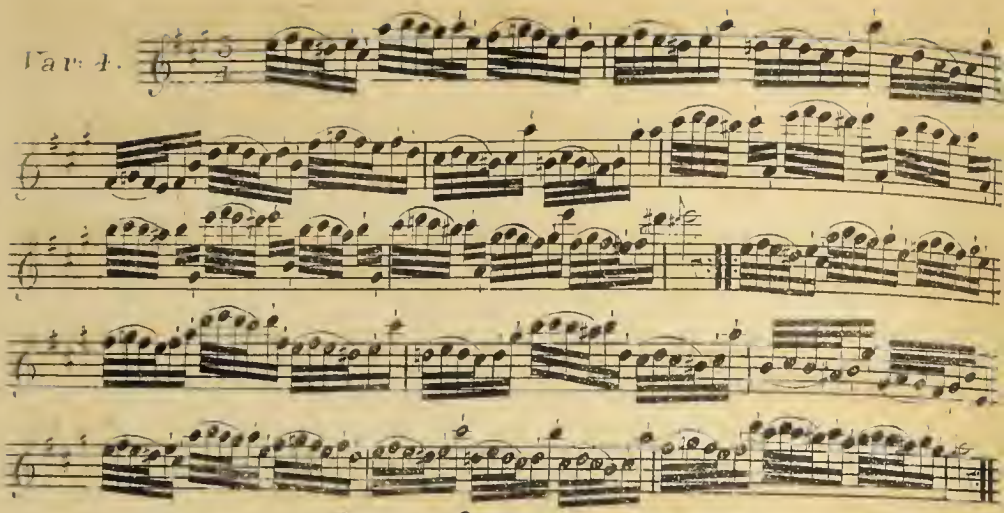
N° 3863.

Prix 30 Xr.

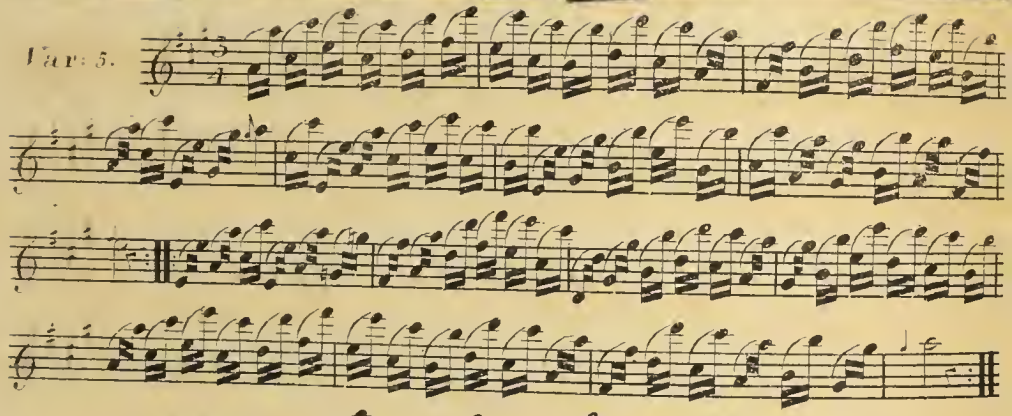
A Offenbach s/M, chez J. André


Andante
TEMA I.
Var. 1.
Var. 2.
Var. 3.

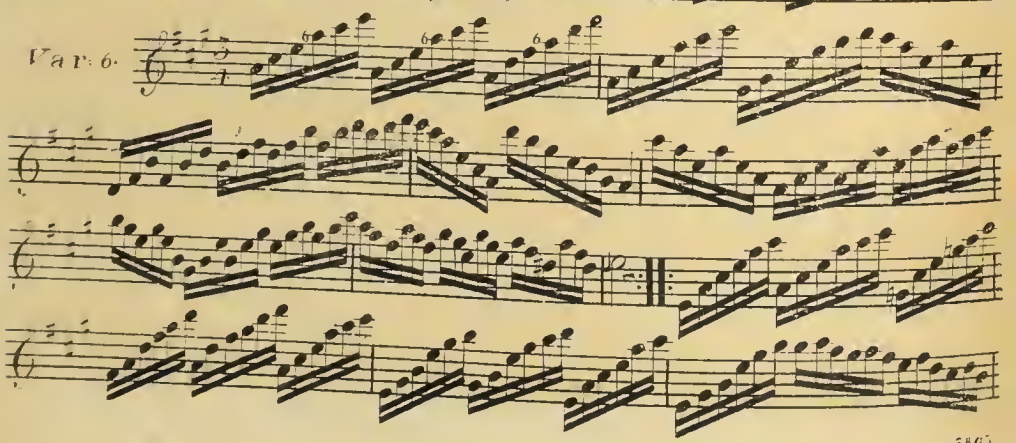
Var: 4.

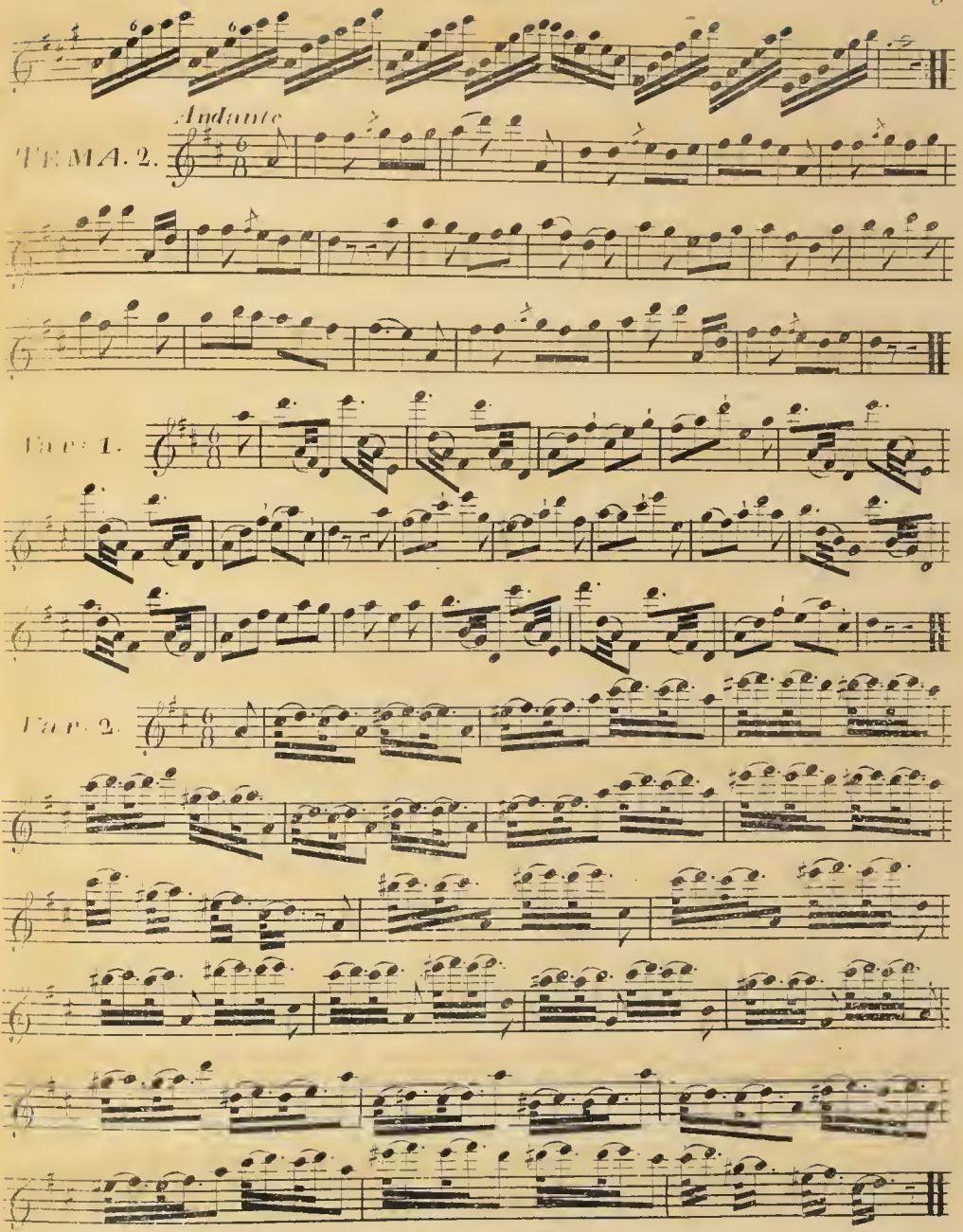


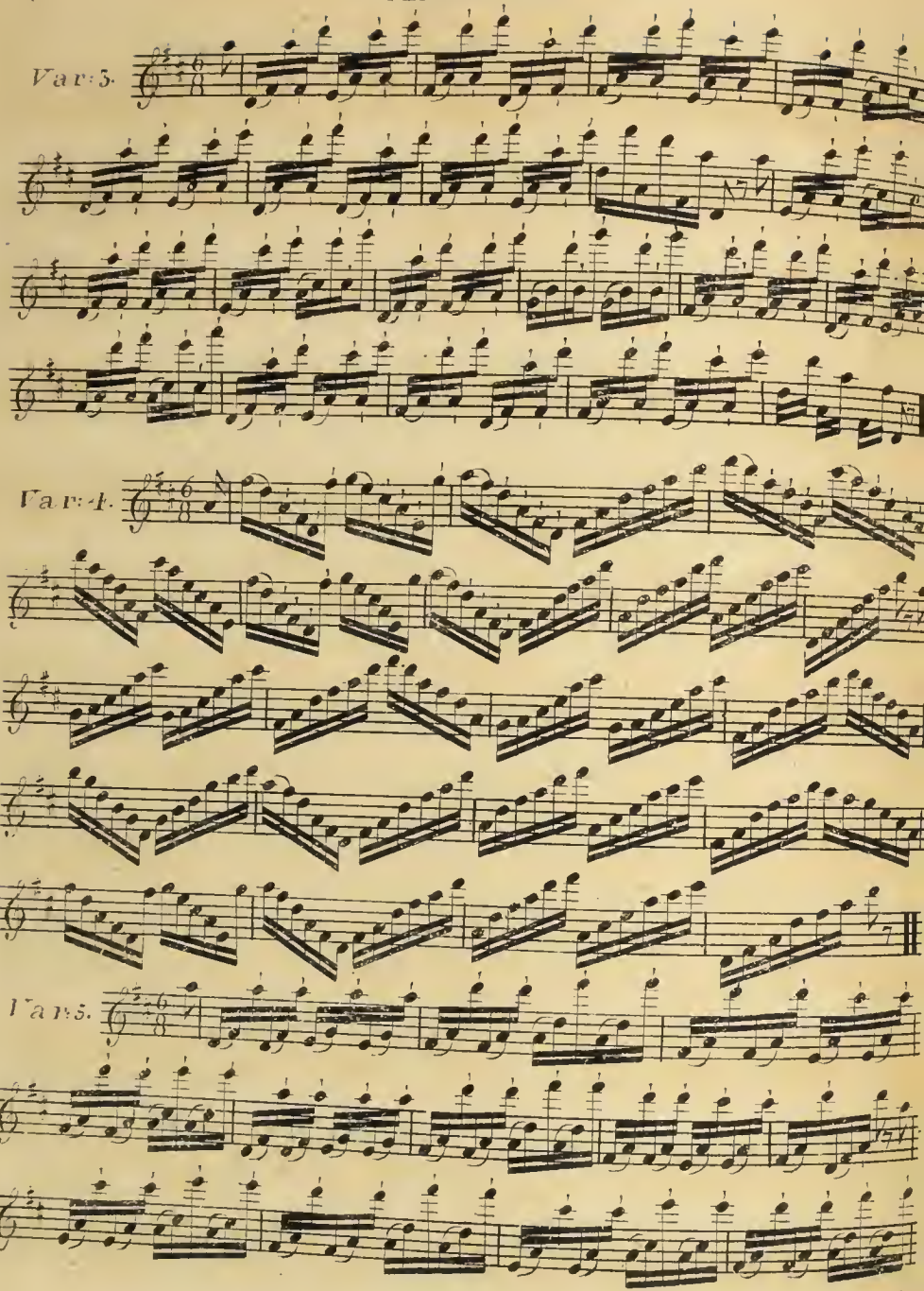
Var: 5.

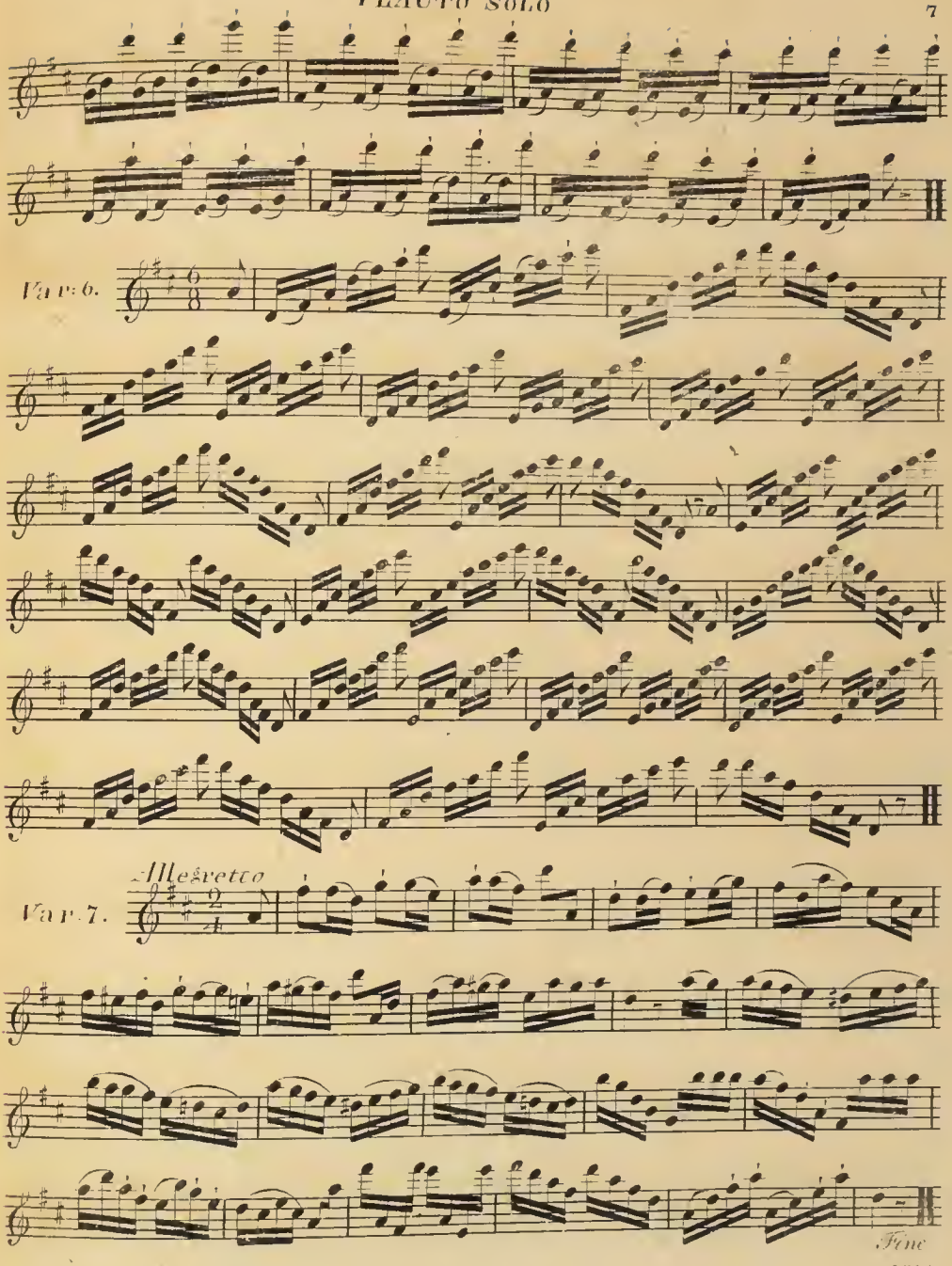


Var: 6.




Andante
TEMA. 2.
Var. 1.
Var. 2.


Var: 3.
Var: 4.
Var: 5.


Var. 6.
Allegretto
Var. 7.
Fine

CINQ THÊMES

variés

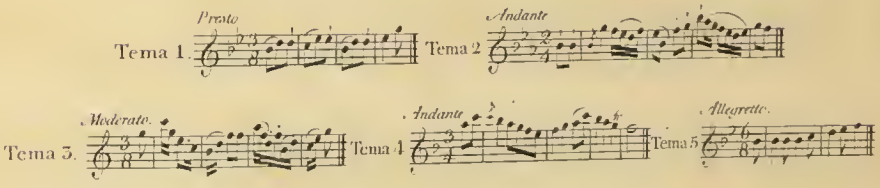
pour

Flûte,

par

T. Monzani.

N.º 1.



N.º 3865. Prix 30 Xr.

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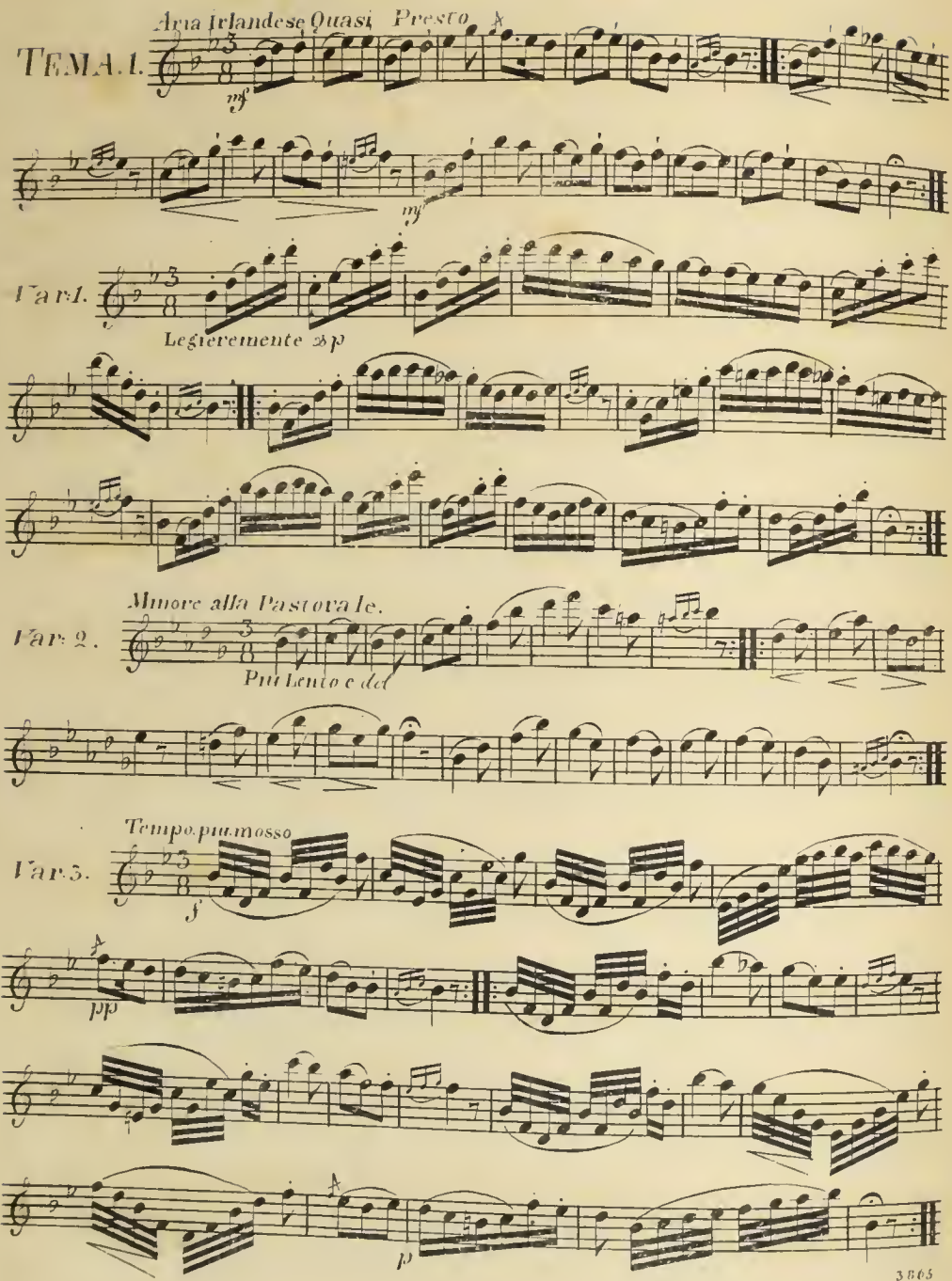
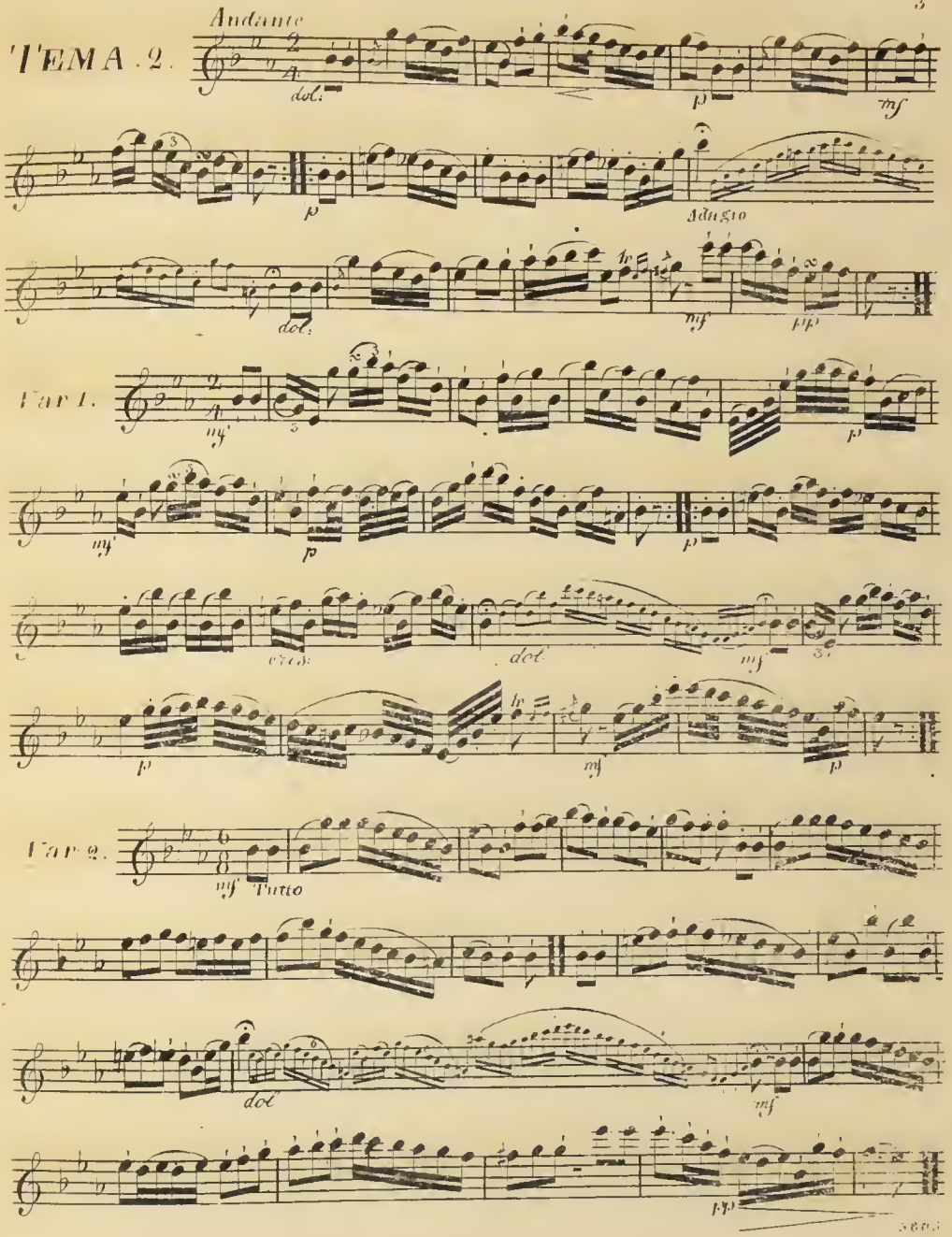
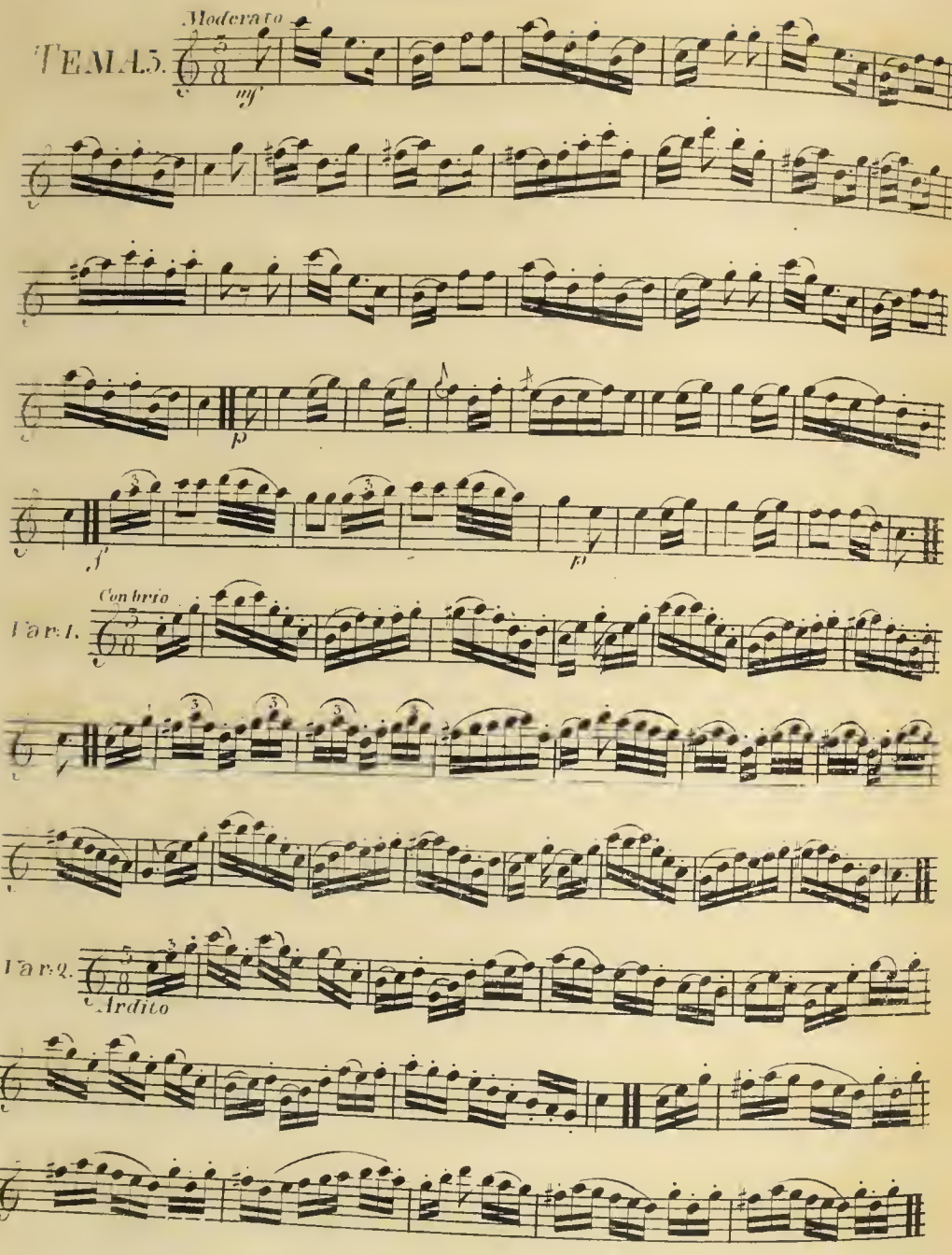
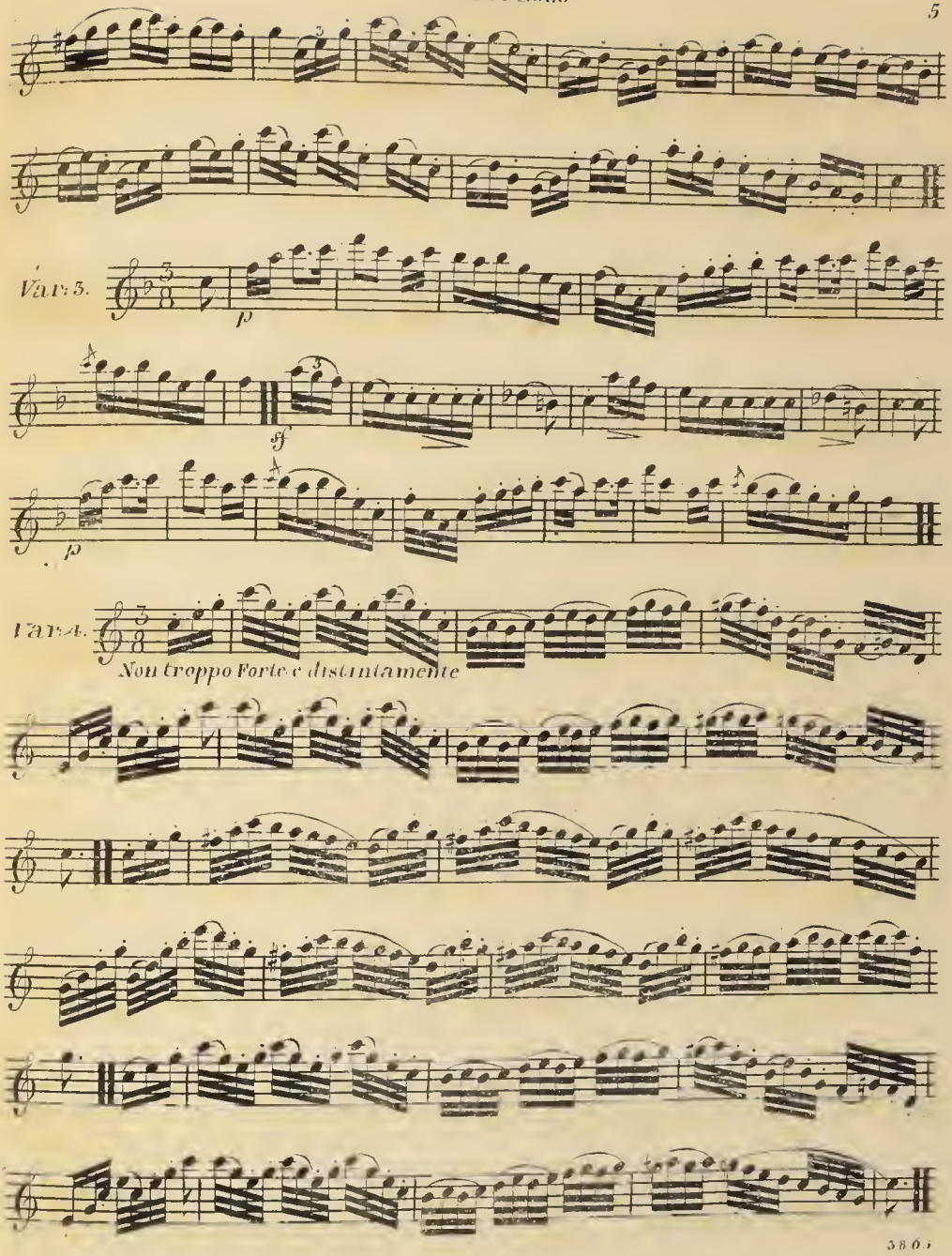
Flauto solo

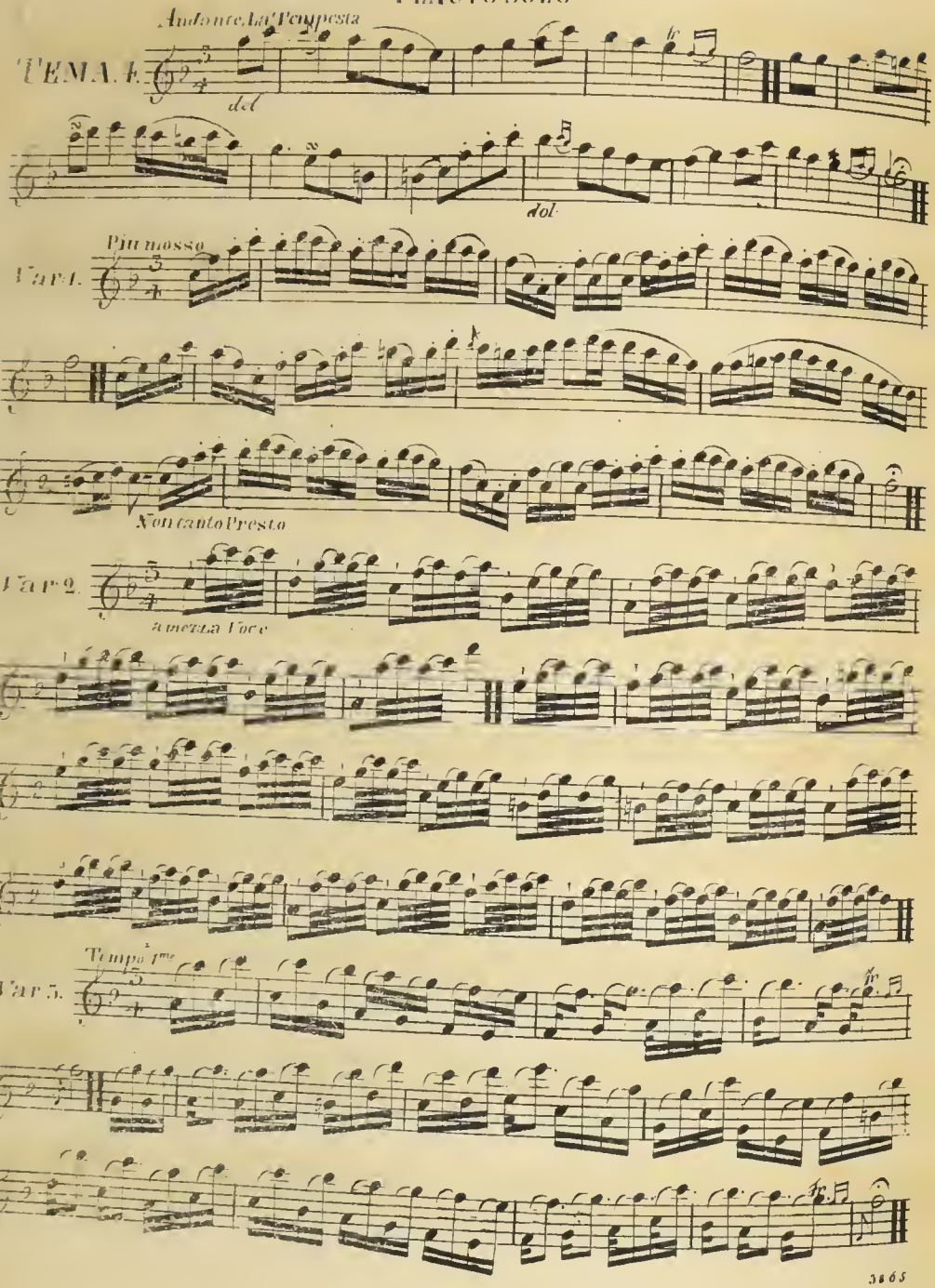

Aria Irlandese Quasi Presto
Tema I.
mf
mf
Var I.
Legieremente sp
Minore alla Pastorale.
Var 2.
Più Lento e del
Tempo più mosso
Var 3.
f
pp
p

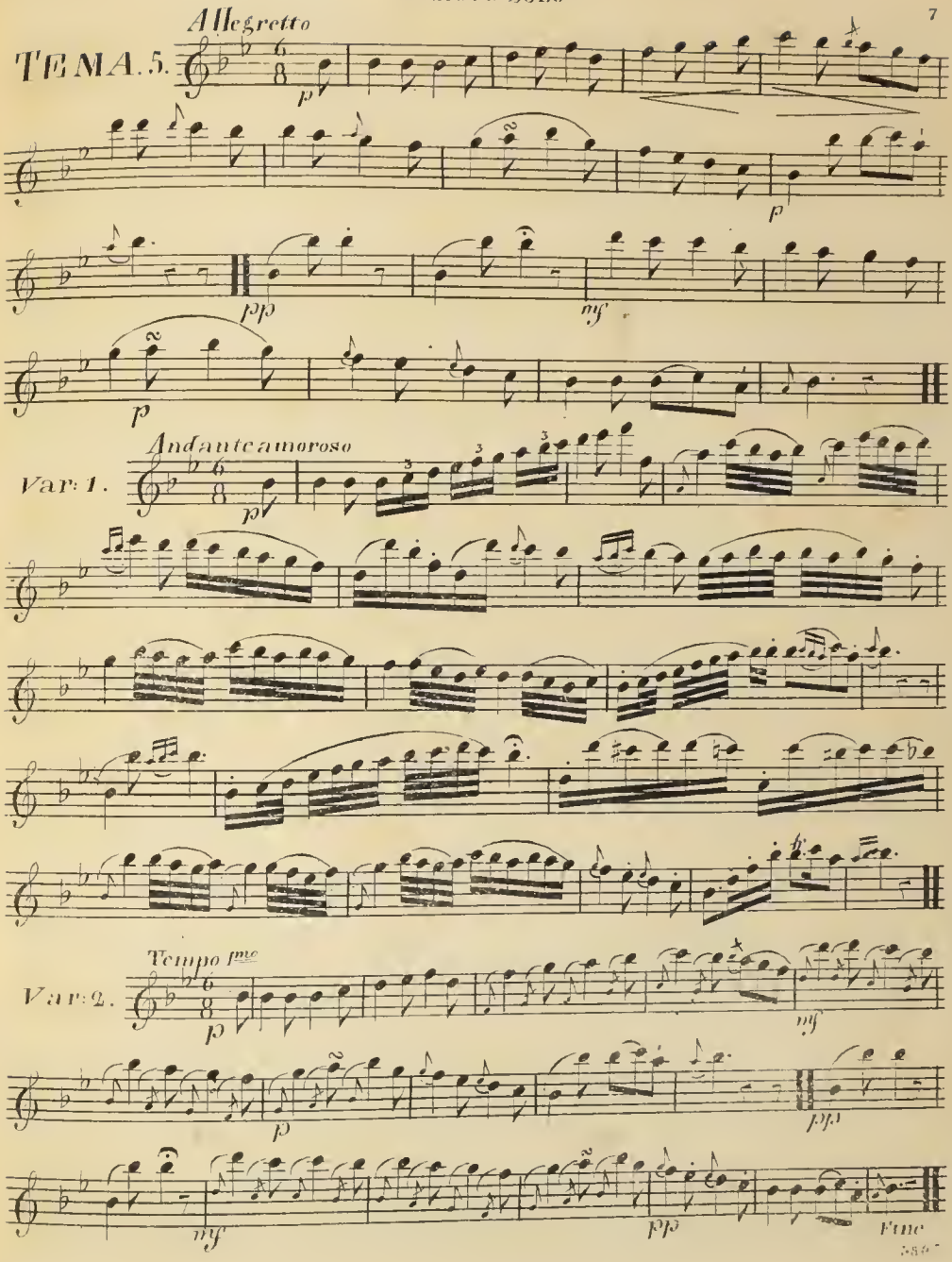

TEMA 2.
Andante
dol.
p
mf
Adagio
dol.
mf
pp
Var 1.
mf
p
mf
p
dol.
mf
p
mf
p
Var 2.
mf Tutto
dol
mf
pp


TEMA 5.
Moderato
mf
p
f
p
Var. 1.
Con brio
Var. 2.
Ardito


Var: 3.
p
sf
p
Var: 4.
Non troppo Forte e distintamente

FLAUTO SOLO


Andante, La Tempesta
TEMA. 4.
dol
dol
Piu mosso
Var. 1.
Non tanto Presto
Var. 2.
a mezza Voce
Tempo 1mo
Var. 3.


Allegretto
TEMA. 5.
p
p
pp
mf
p
Andante amoroso
Var: 1.
p
Tempo I^mo
Var: 2.
p
mf
p
pp
mf
pp
Fine

POTPOURRI

Pour la Flûte

de l'Opera

Die Zauberflöte

composée et dedié

À

MONSIEUR C. MEISTER

par

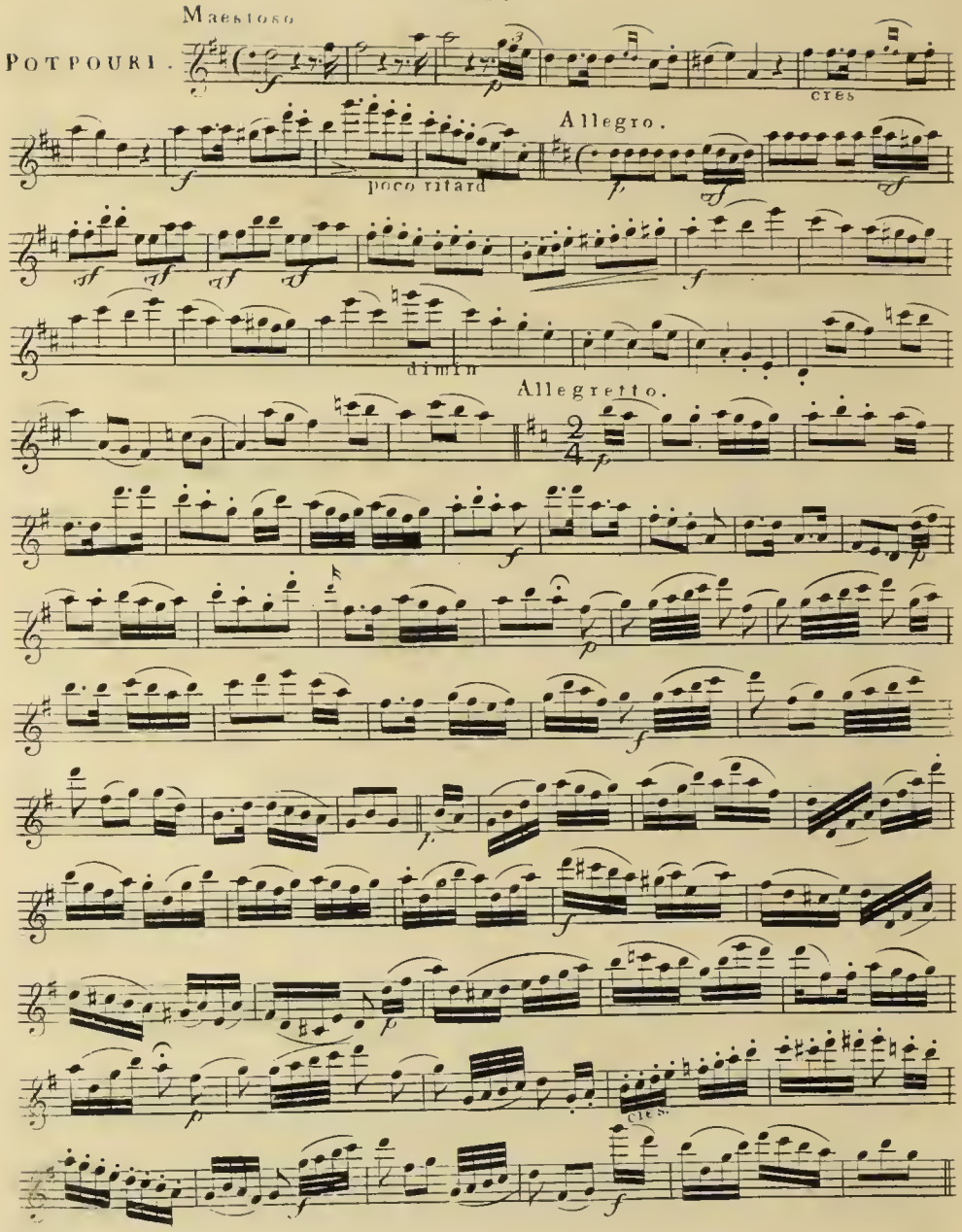
C. BERENS.

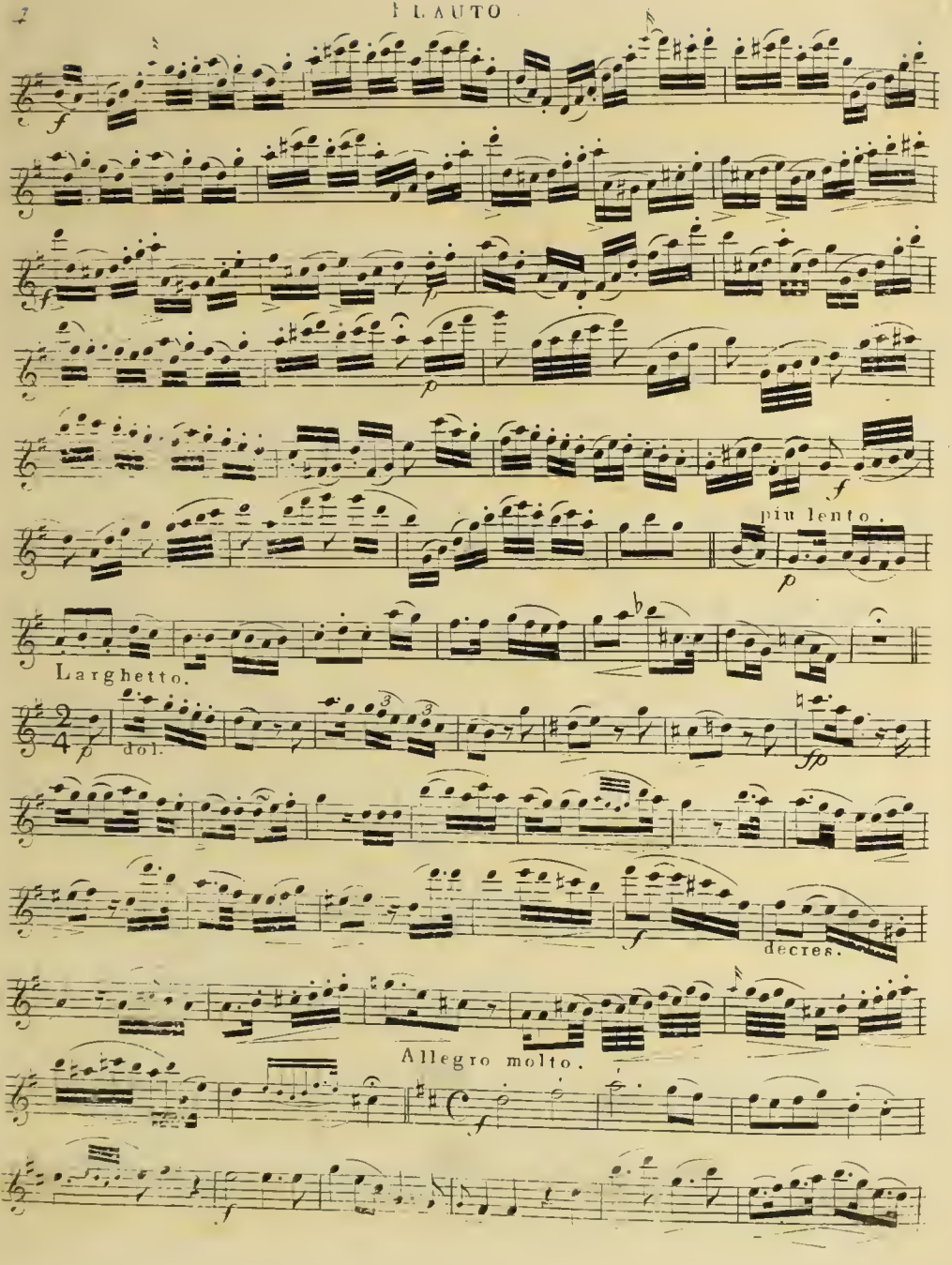
Op. 10. ——— Propriété de l'Editeur. ——— N° 2.

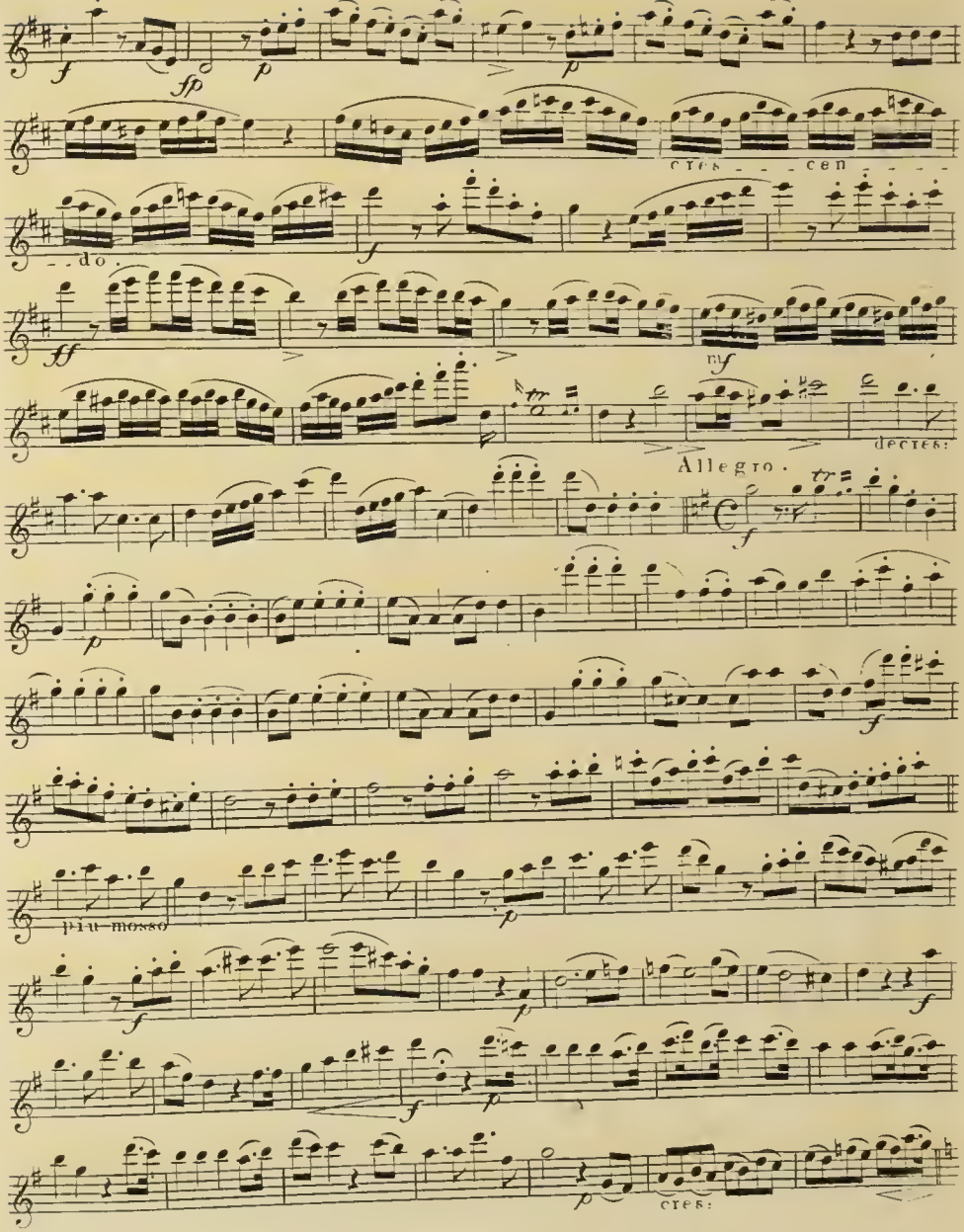
HAMBOURG,

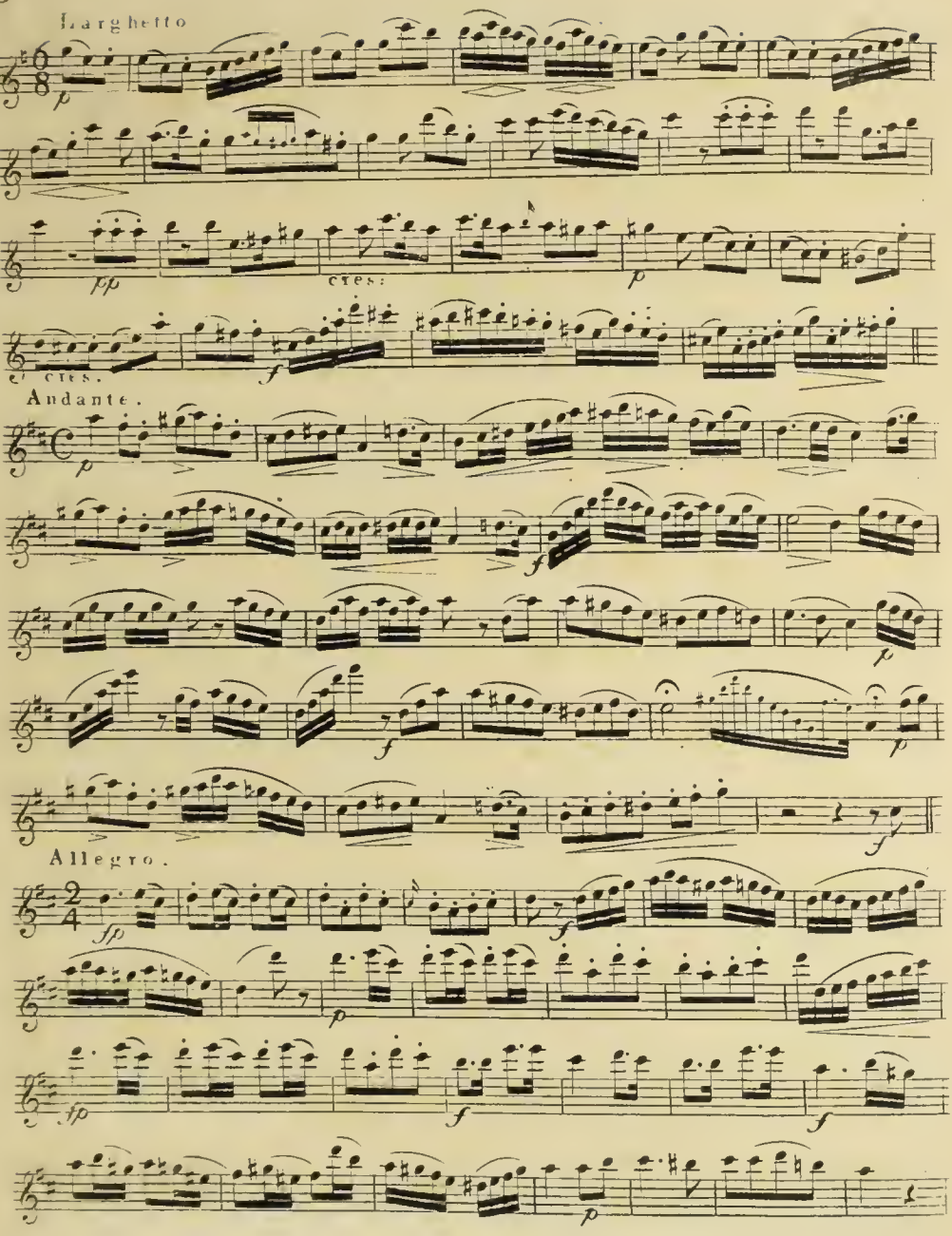
Chez Auguste Cranz.

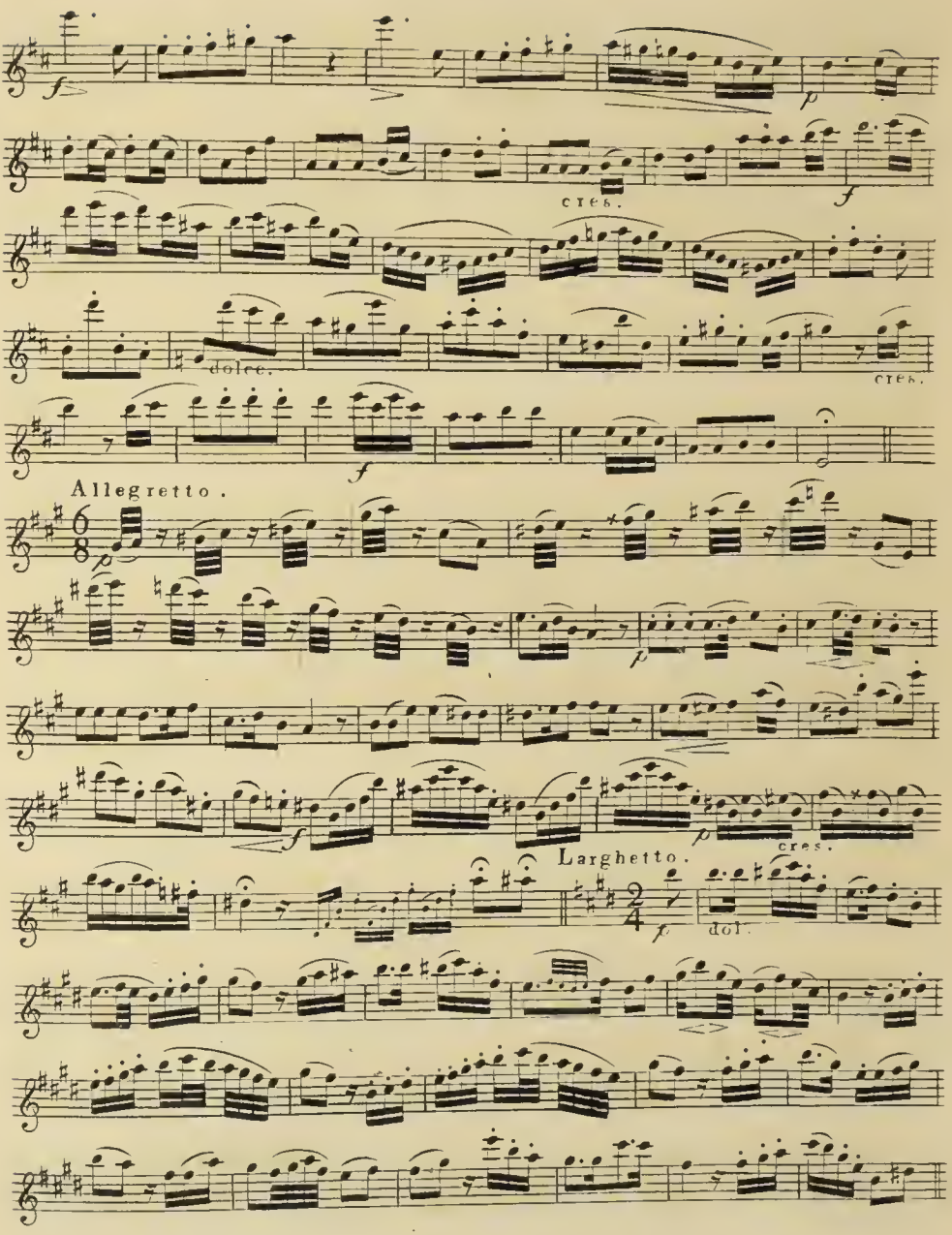
Pr. 1 gl.

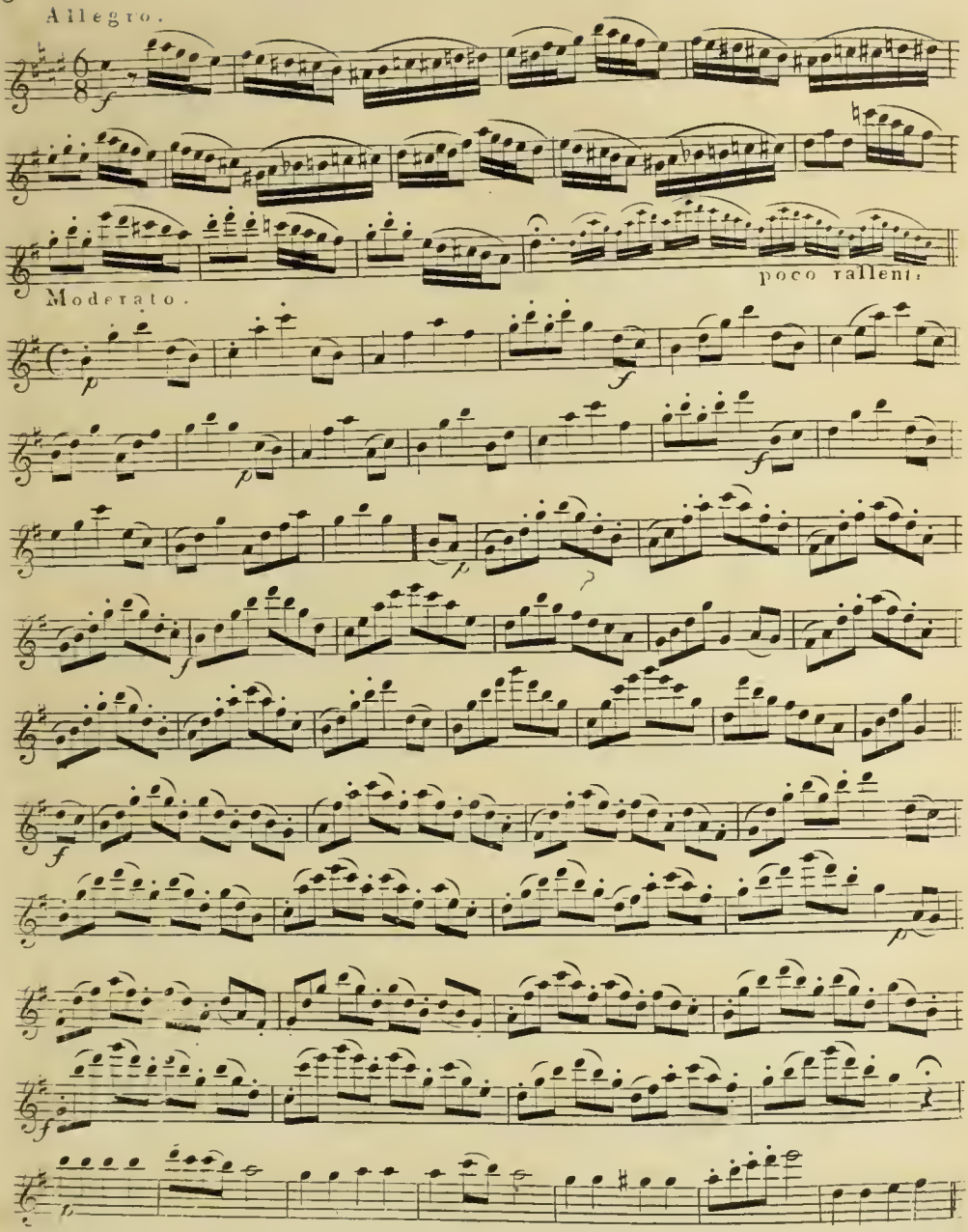

Maestoso
POTPOURI.
cres
poco ritard
Allegro.
dimin
Allegretto.
cres.

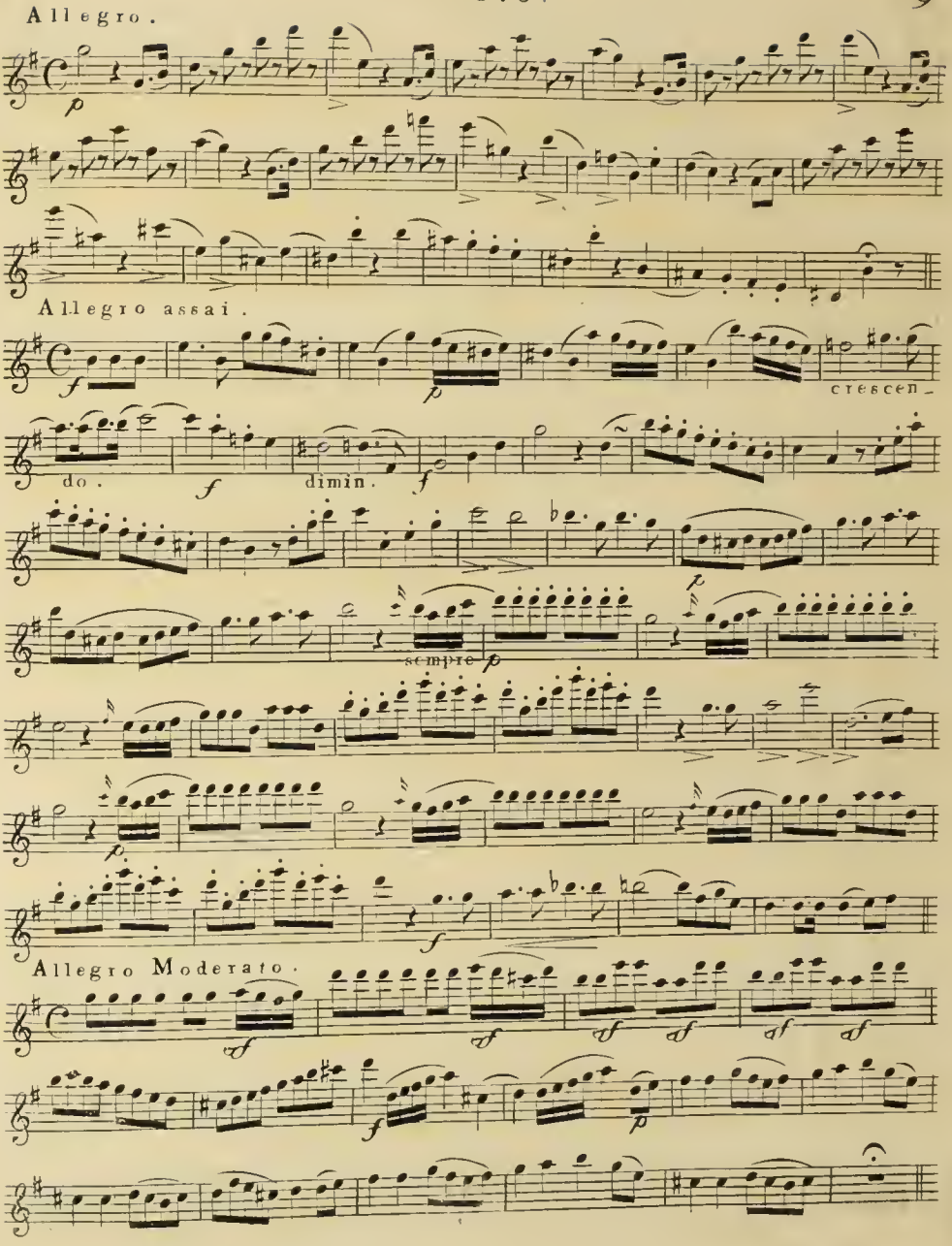

f
p
f
piu lento.
p
Larghetto.
dol.
fp
f
decres.
Allegro molto.
f
f

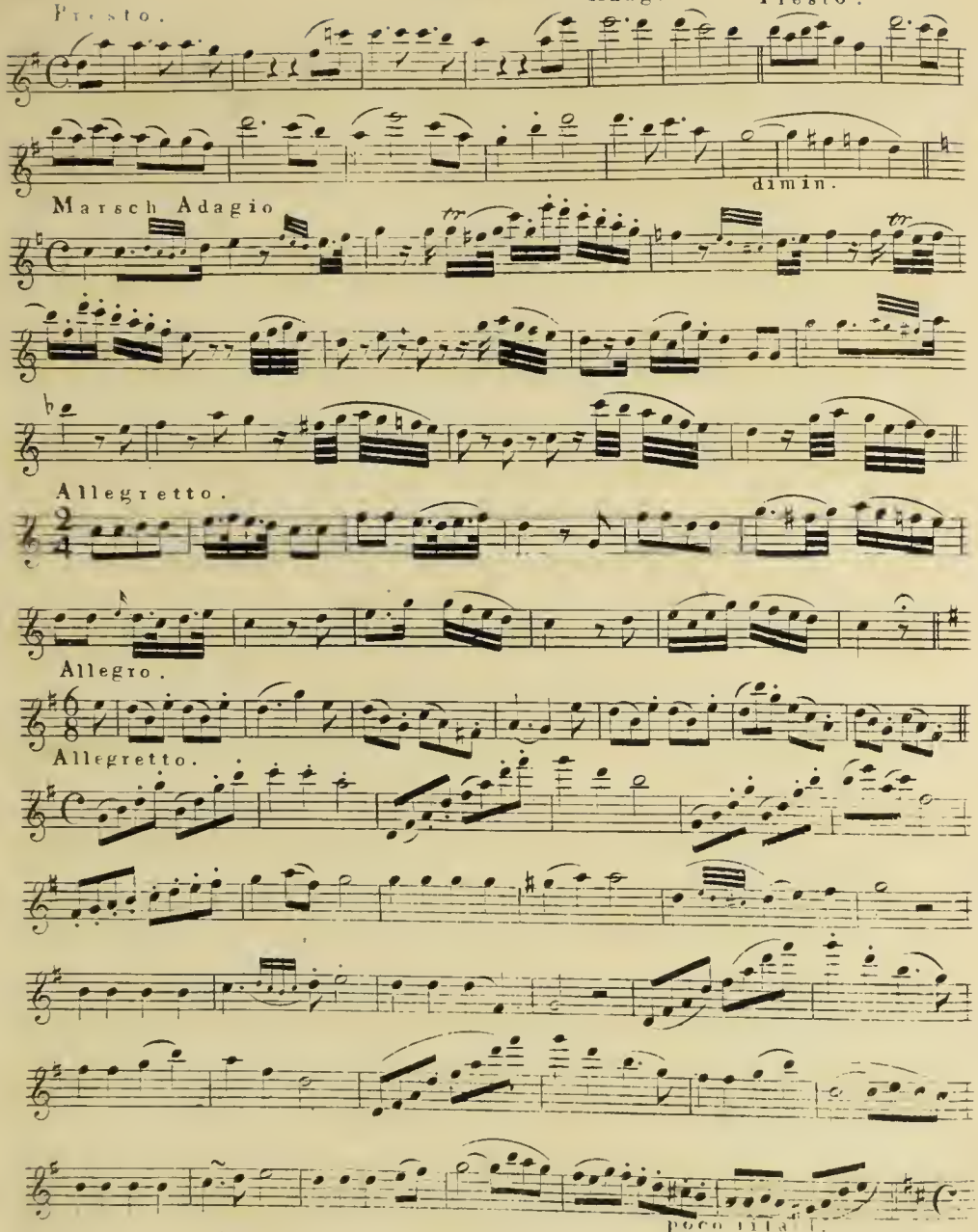

f
sfp
p
p
cres - - - cen - - - -
- - do.
f
ff
mf
decres:
Allegro.
f
p
f
p
più mosso
f
p
f
f
p
p
cres:

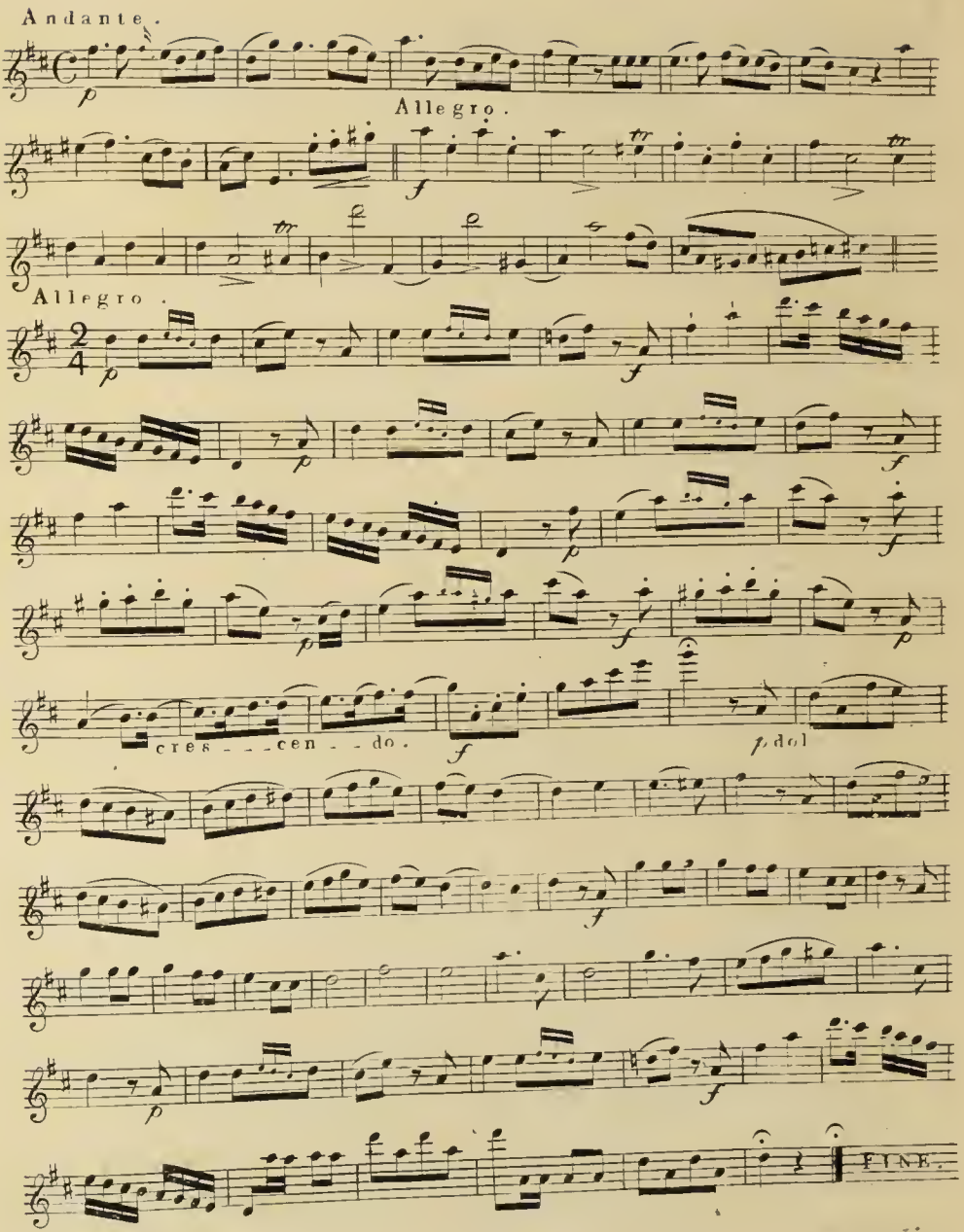

Larghetto
cres:
cres.
Andante.
Allegro.


cres.
dolce.
cres.
Allegretto.
Larghetto.
dol.
cres.


Allegro.
poco rallent.
Moderato.


Allegro.
Allegro assai.
cresce n_
do.
dimin.
sempre
Allegro Moderato.


Presto.
Adagio.
Presto.
dimin.
Marsch Adagio
Allegretto.
Allegro.
Allegretto.
poco rita.


Andante.
Allegro.
Allegro.
cres - - - cen - - do.
dol
FINE.

The much admired Air

of

HOME SWEET HOME

Arranged with Variations

for the

FLUTE

And Dedicated to

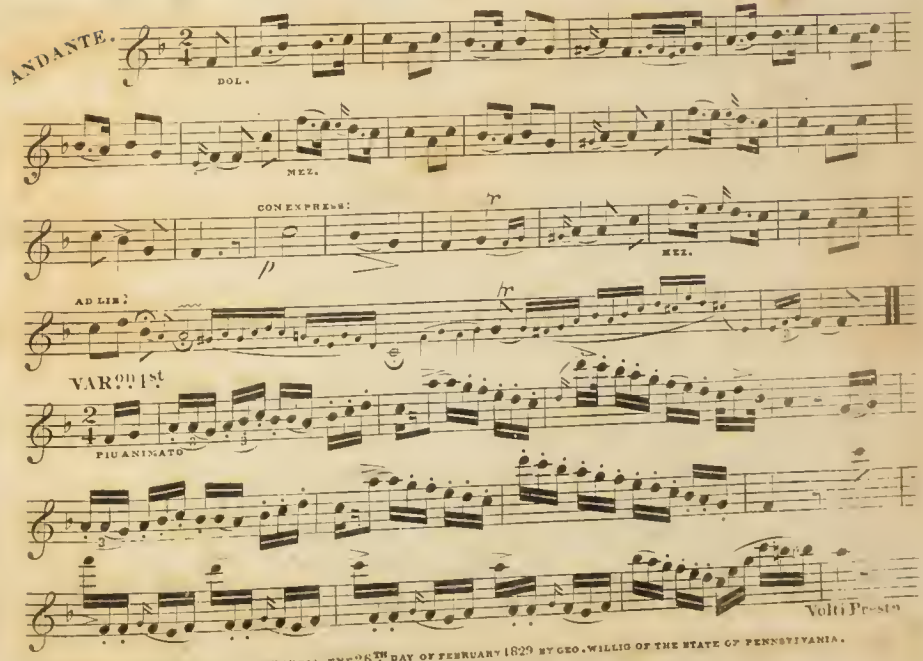
Henry Beckett Esq.r

By

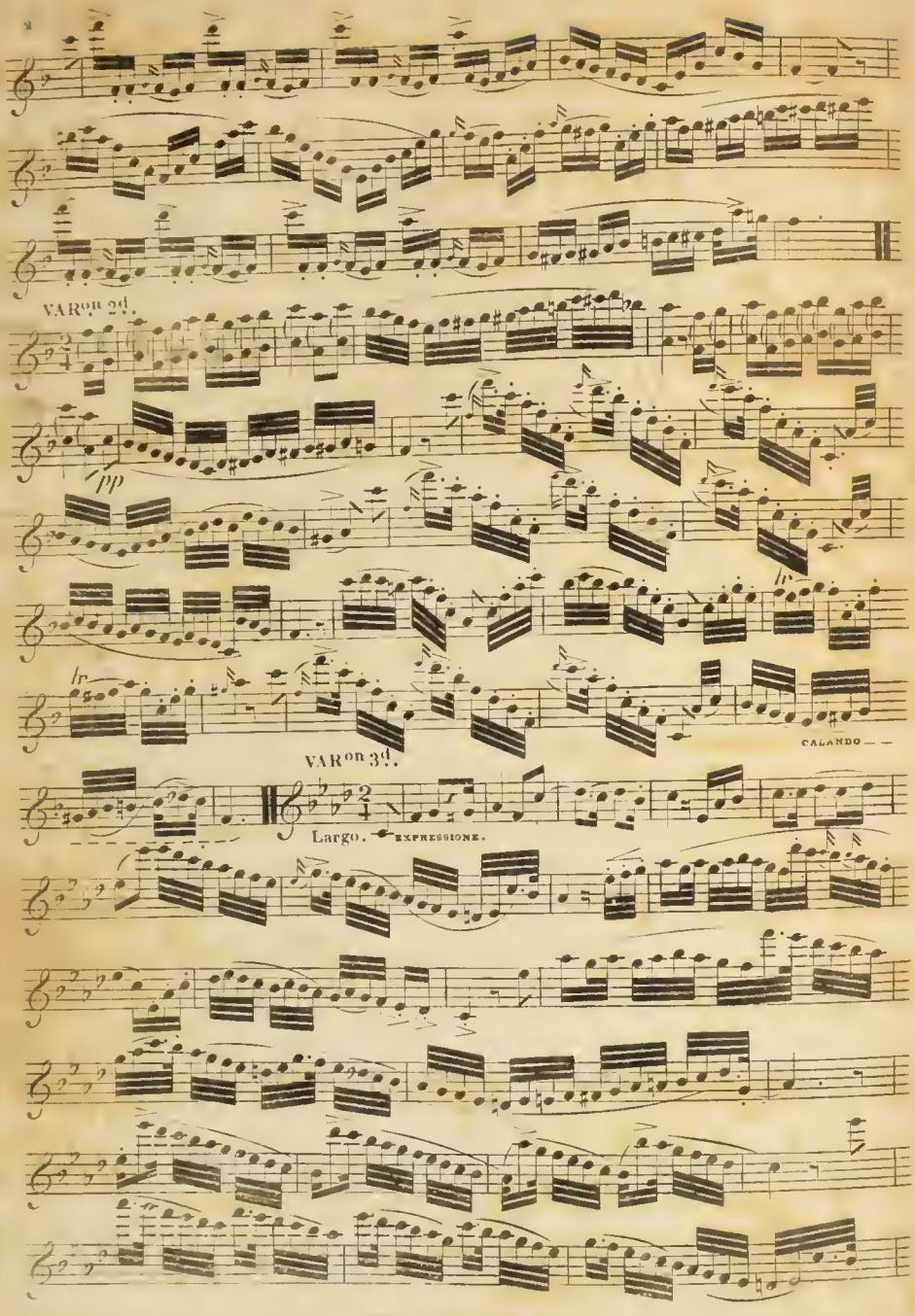
I.T. NORTON.

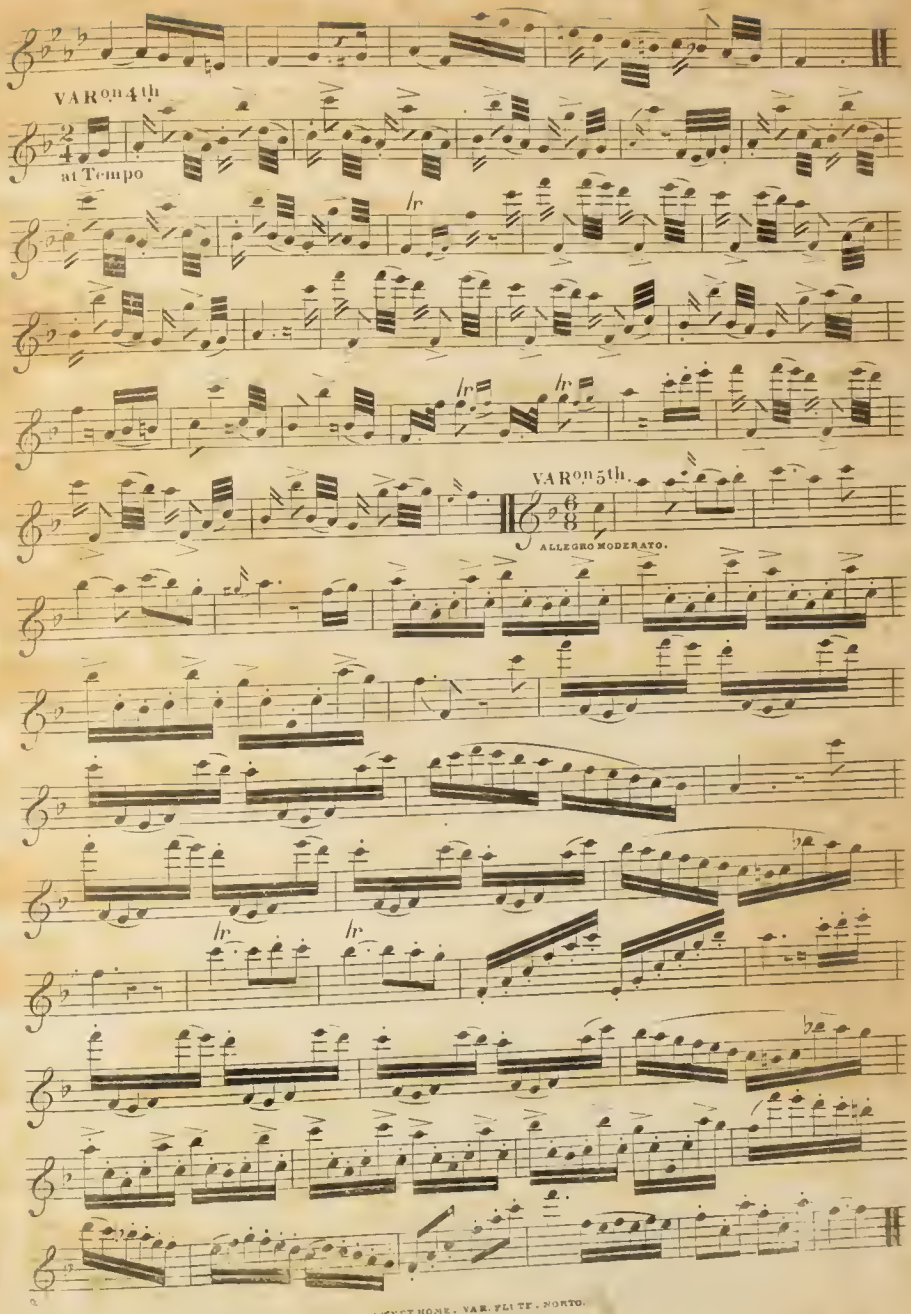
No 2

Philad.a Published & Sold by Geo. Willig 171 Chesnut St.



ENTERED ACCORDING TO ACT OF CONGRESS THE 28.TH DAY OF FEBRUARY 1829 BY GEO. WILLIG OF THE STATE OF PENNSYLVANIA.


VAR^on 2d.
pp
cr
cr
CALANDO
VAR^on 3d.
Largo. EXPRESSIONE.


VAR on 4th.
at Tempo
lr
lr
lr
VAR on 5th.
ALLEGRO MODERATO.
lr
lr

THE NATIONAL AIR,

OF

YANKEE DOODLE

Arranged with Variations for the

FLUTE

And Dedicated to

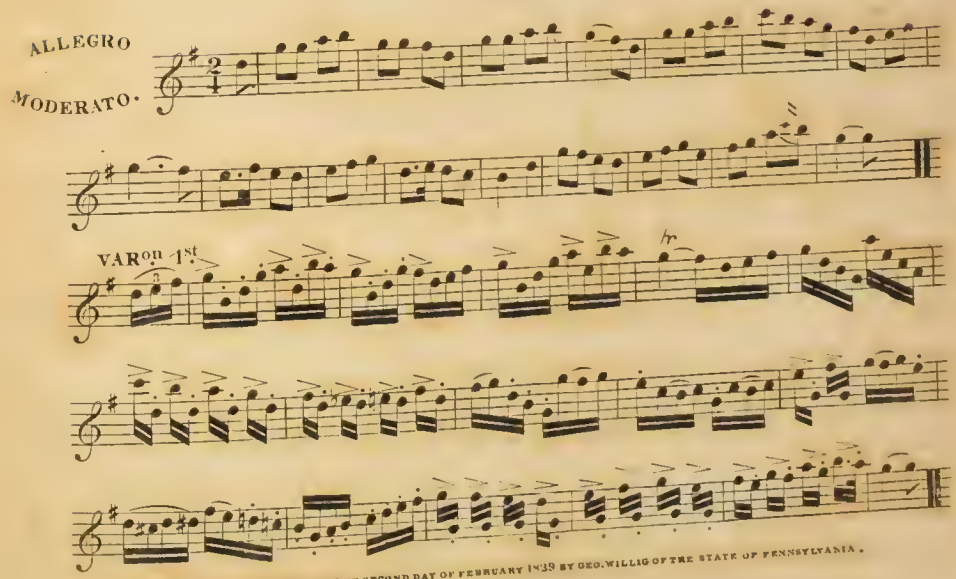
PIERCE BUTLER ESQ.r

—BY—

I. T. NORTON.

No. 1

Philad.a Published & Sold by Geo. Willig 171 Chesnut St.



ENTERED ACCORDING TO ACT OF CONGRESS THE SECOND DAY OF FEBRUARY 1838 BY GEO. WILLIG OF THE STATE OF PENNSYLVANIA.

VAR^on 2^d.

VAR^on 3^d.

DOLCE.

Andante con expressione.

VAR^on 4th

VAR^on 5th.

Minore.

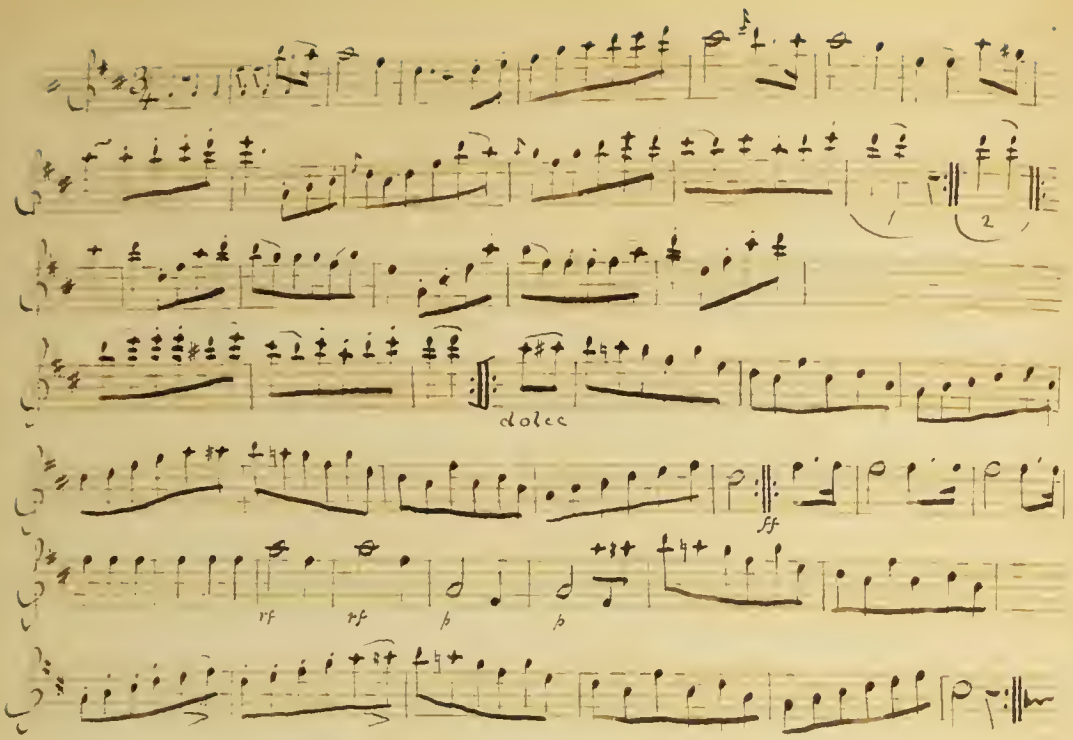
Poco Adagio.

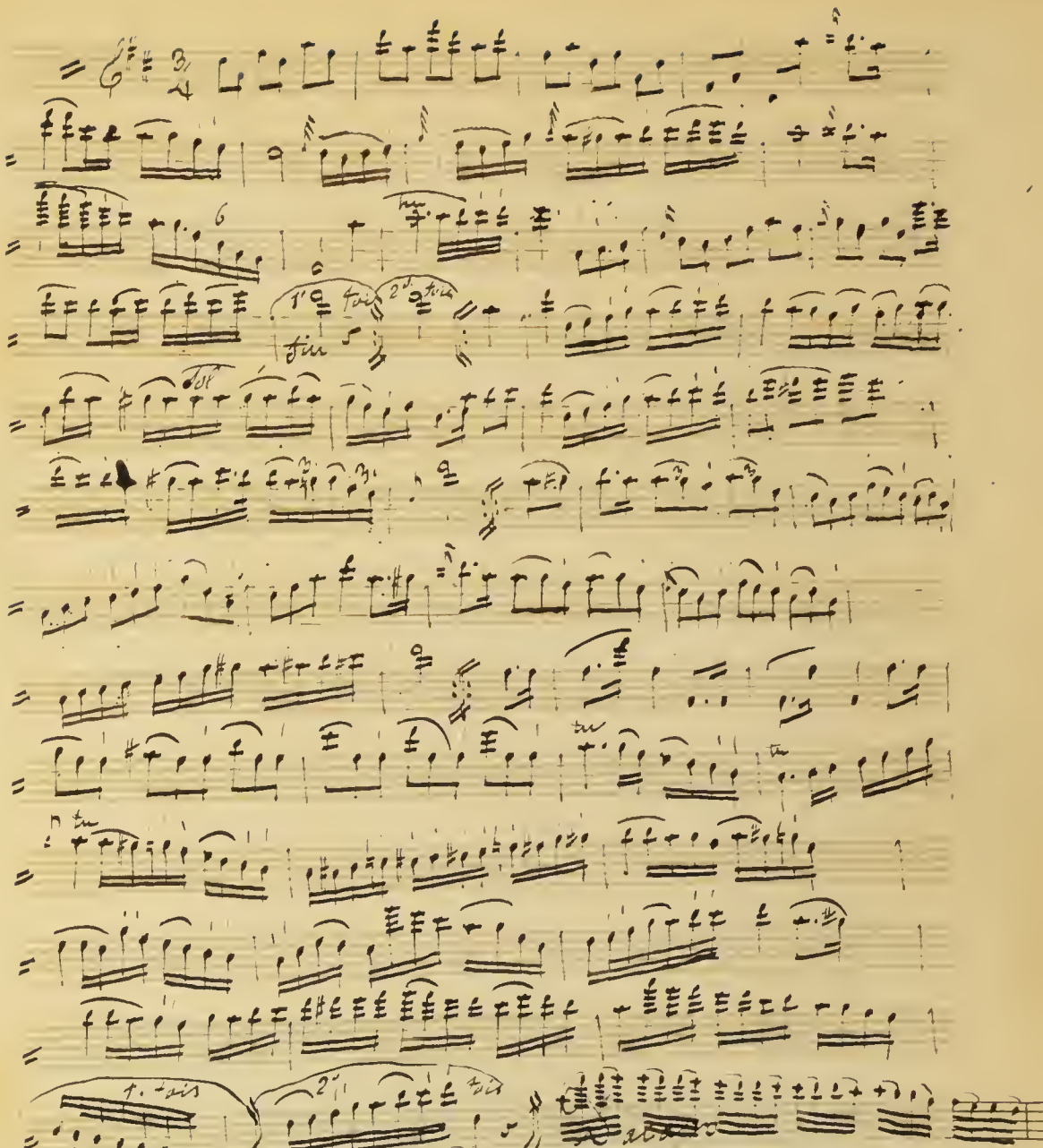
VAR^on 6th.

POLACCA.

f piu presto.

pp


1
2
dolce
ff
rf
rf
p
p



Wals: La Reine de Prusse, variée pour la Flûte, par Jandot père Pre Clarinette du Théâtre Français, à la Nouvelle Orléans

Pour Mr Pierce Butler

Trois

FANTAISIES

et

VARIATIONS

pour Flute seule

sur les plus-jolis motifs d'Emmeline de Herold

composées par

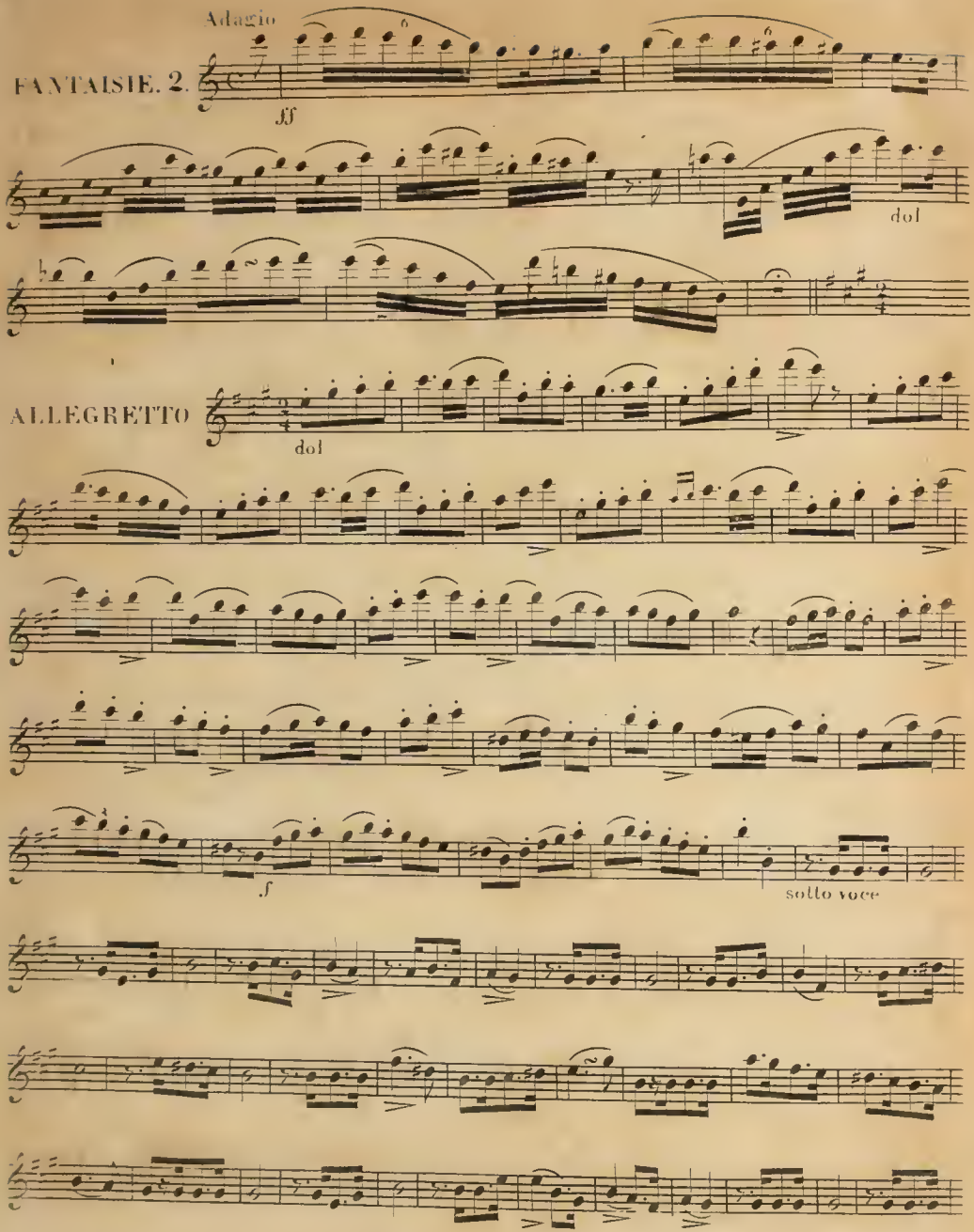
CAMUS

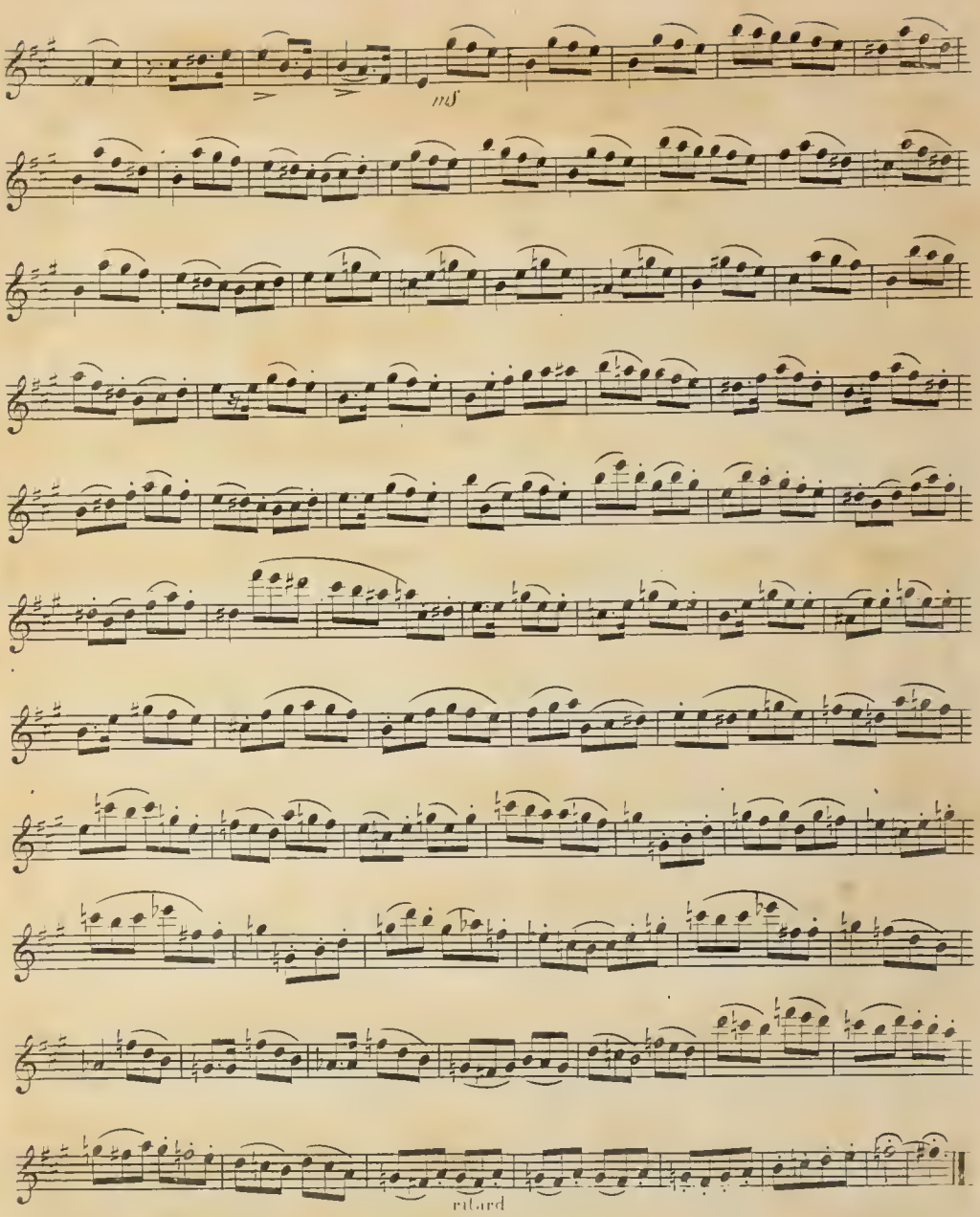
de la Chapelle du Roi et de l'Academie Royale de Musique à Paris

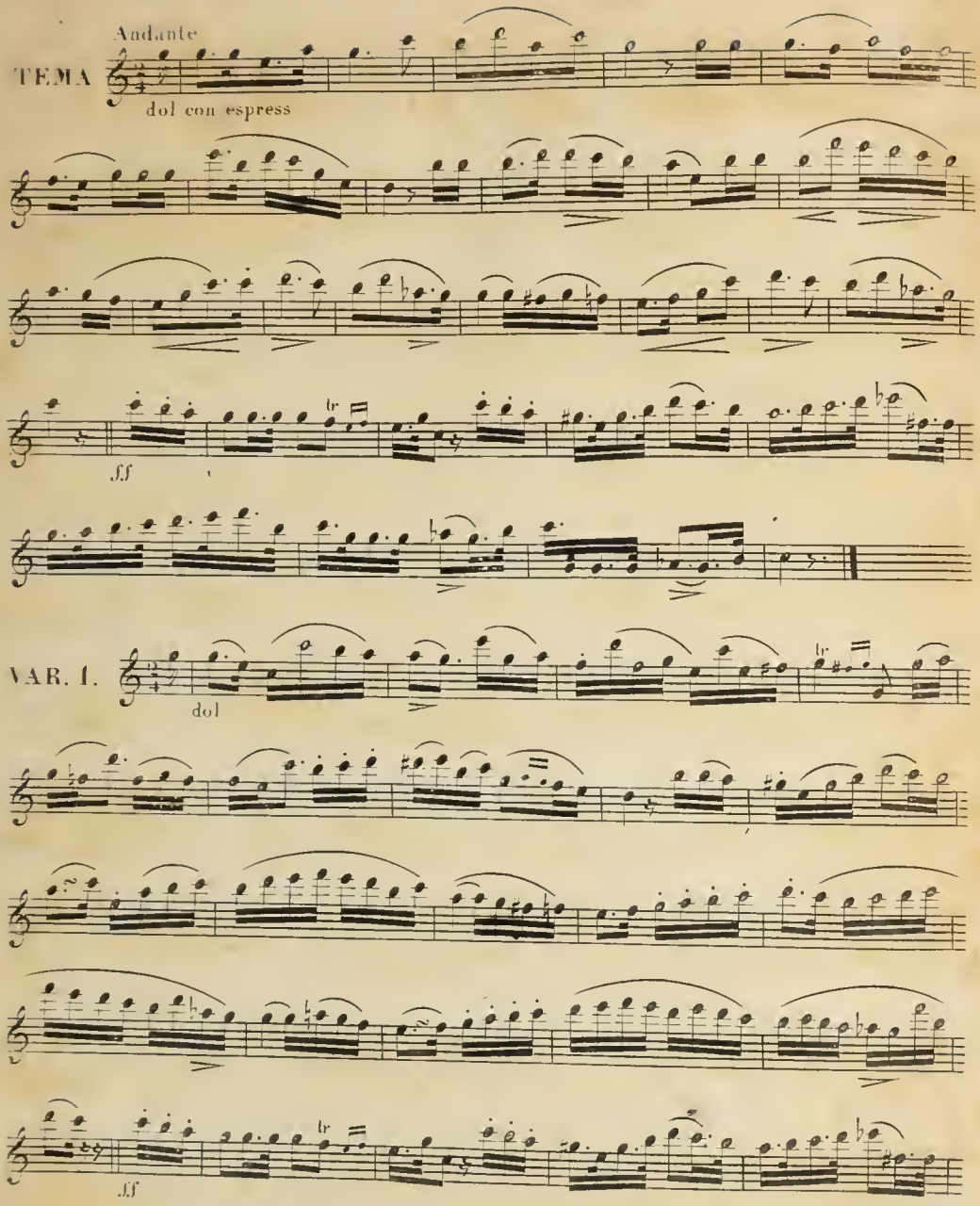
Oeuv. 24 L. 2. ——— Pr. 8 Gr.

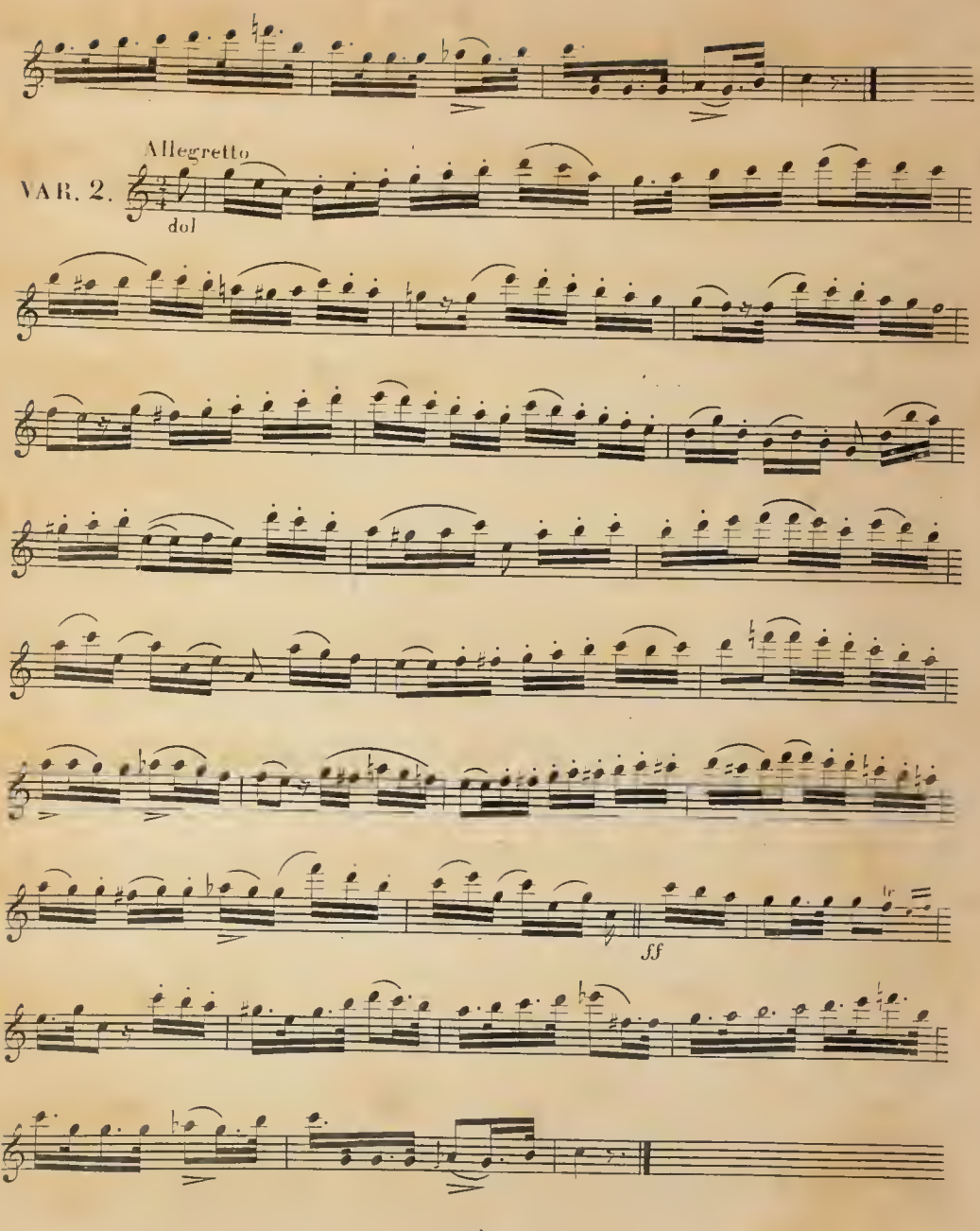
à Leipsic

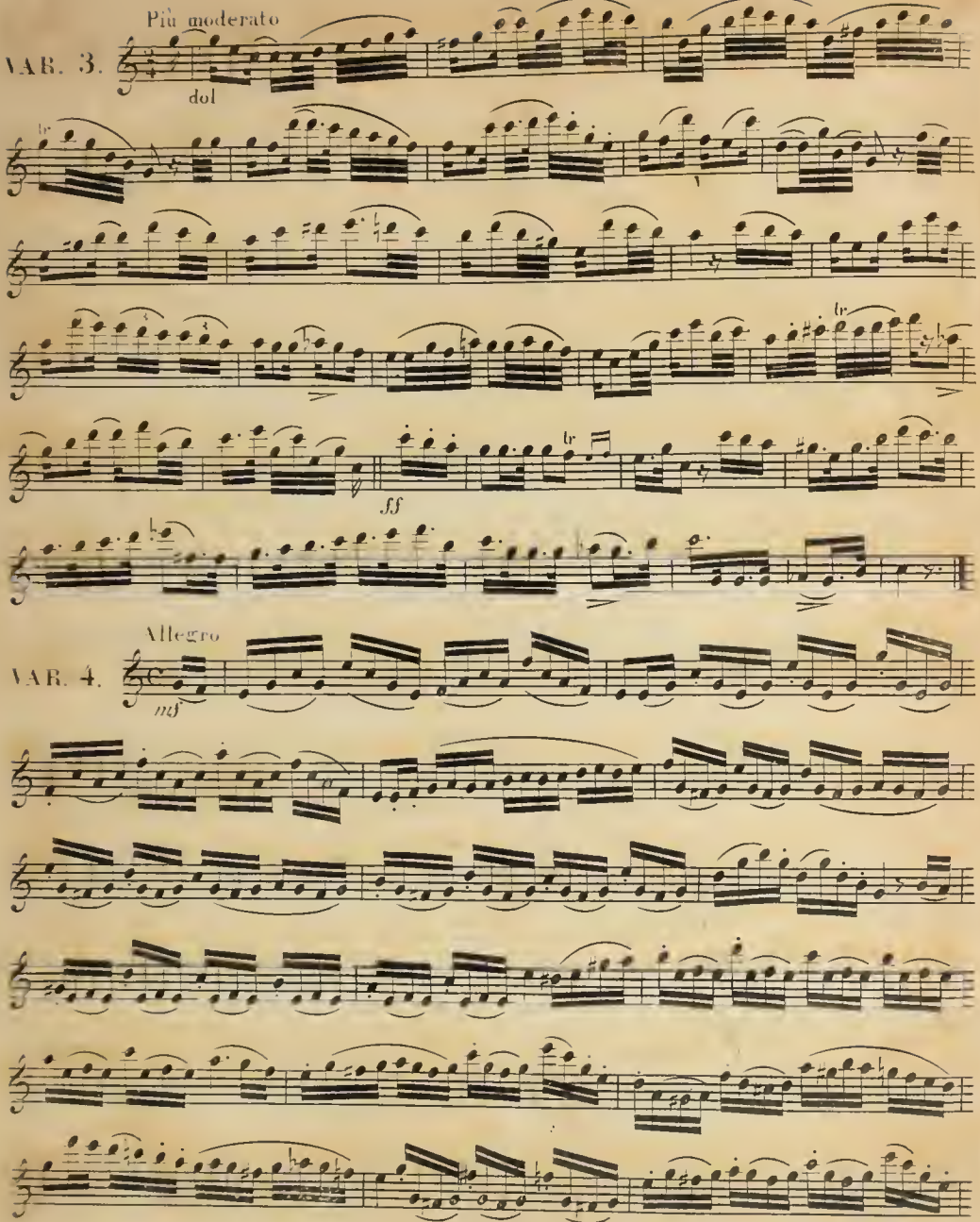
Chez Breitkopf & Härtel.

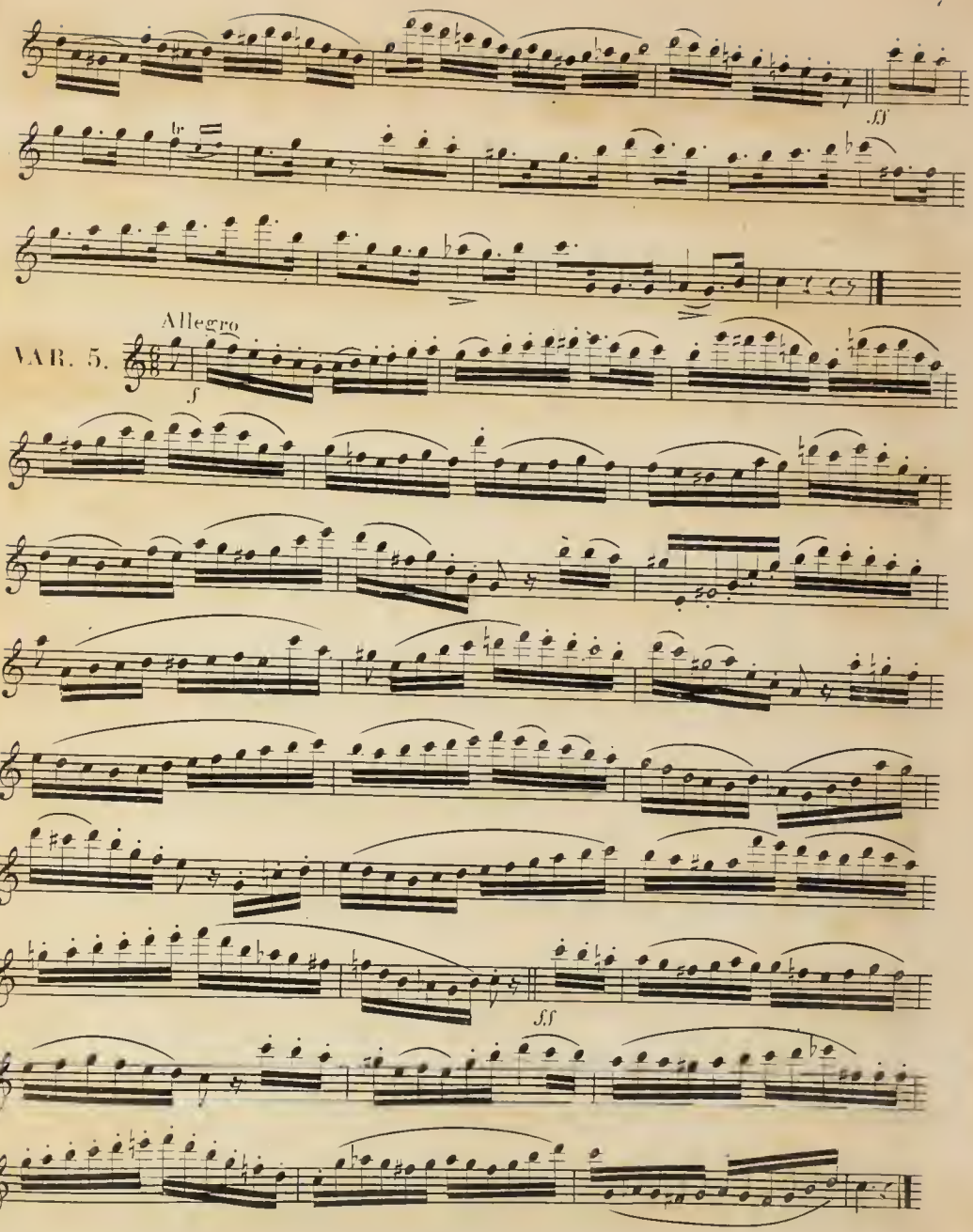

Adagio
FANTAISIE. 2.
ff
dol
ALLEGRETTO
dol
f
sotto voce


ms
ritard

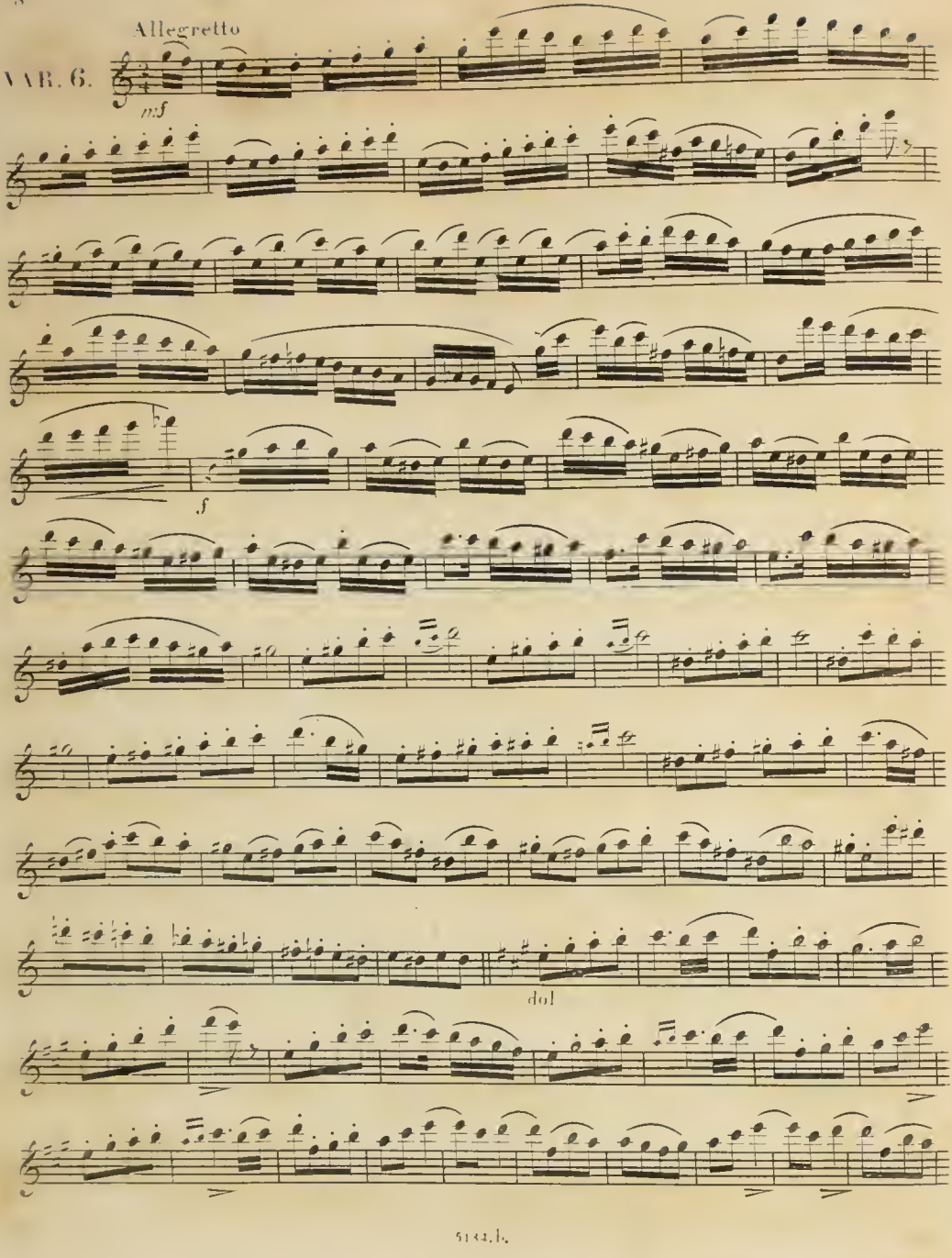

Andante
TEMA
dol con espress
ff
VAR. I.
dol
ff

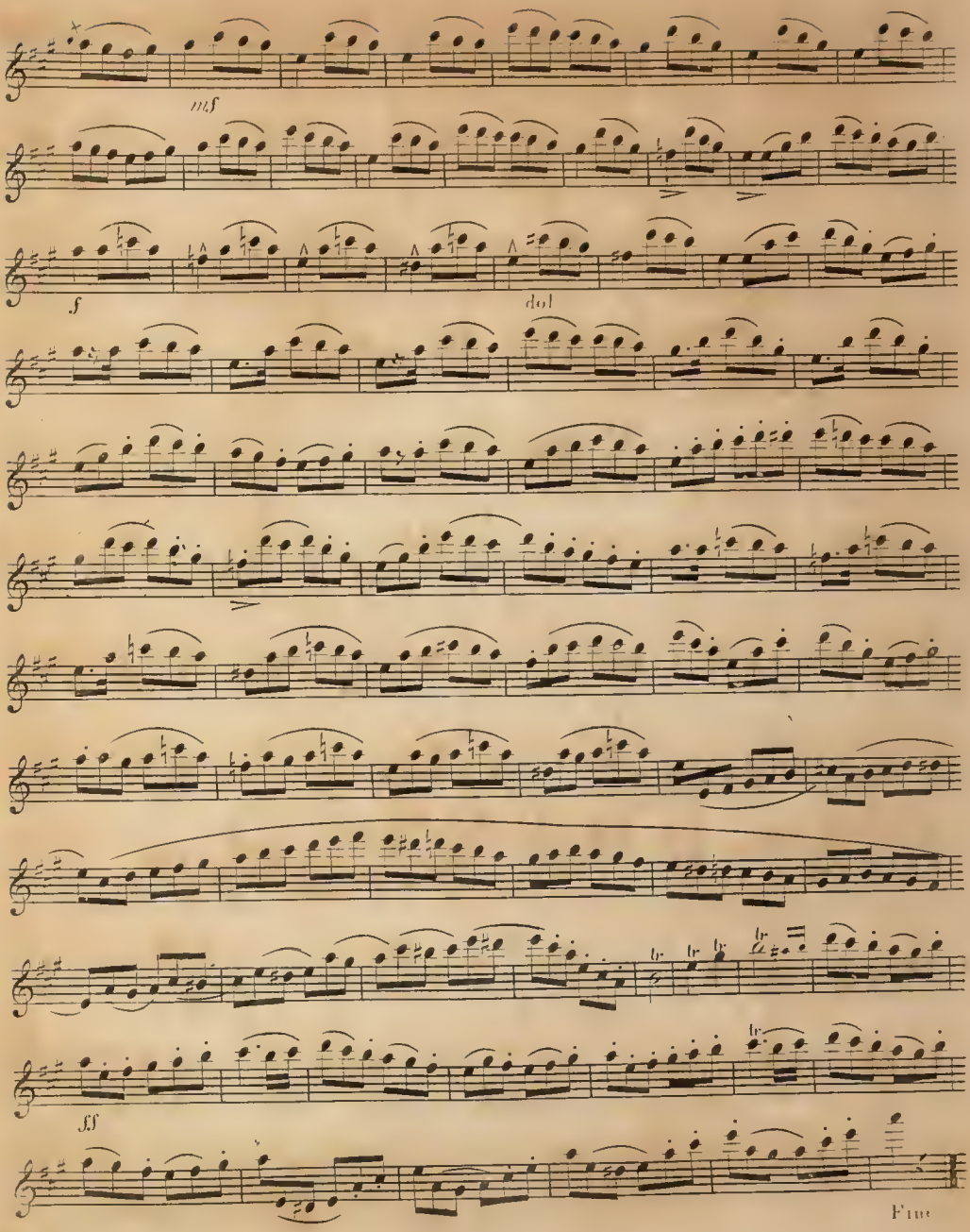

Allegretto
VAR. 2.
dol
ff


Più moderato
VAR. 3.
dol
tr
ff
tr
Allegro
VAR. 4.
mf


ff
VAR. 5.
Allegro
f
ff

VAR. 6.




mf
f
dol
ff
Fine

Trois

FANTAISIES

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VARIATIONS

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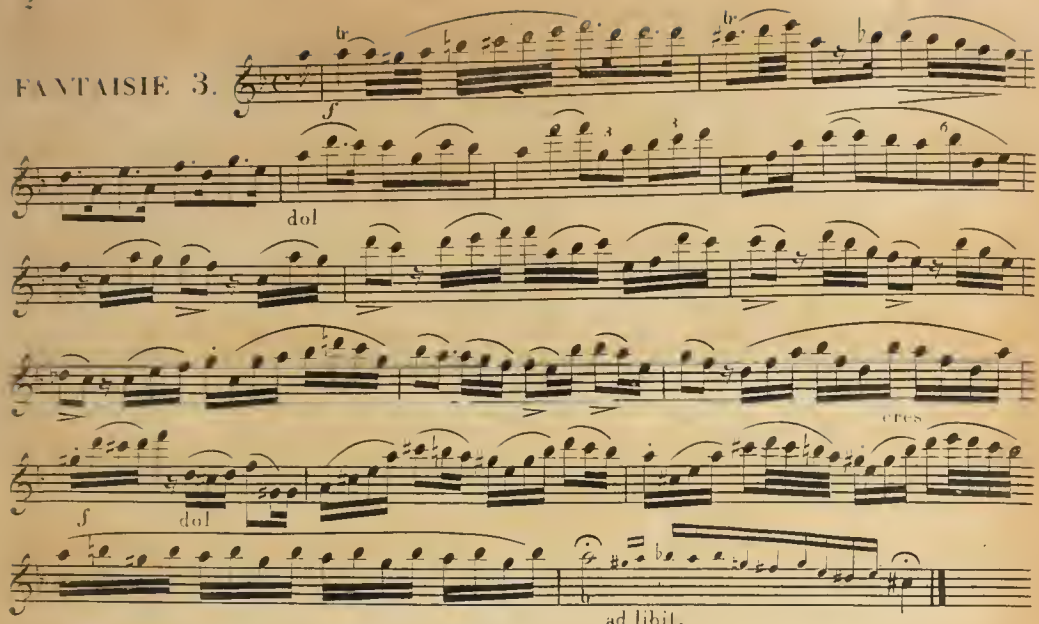
Oeuv. 24 L. 3. ——— Pr 8 Gr.

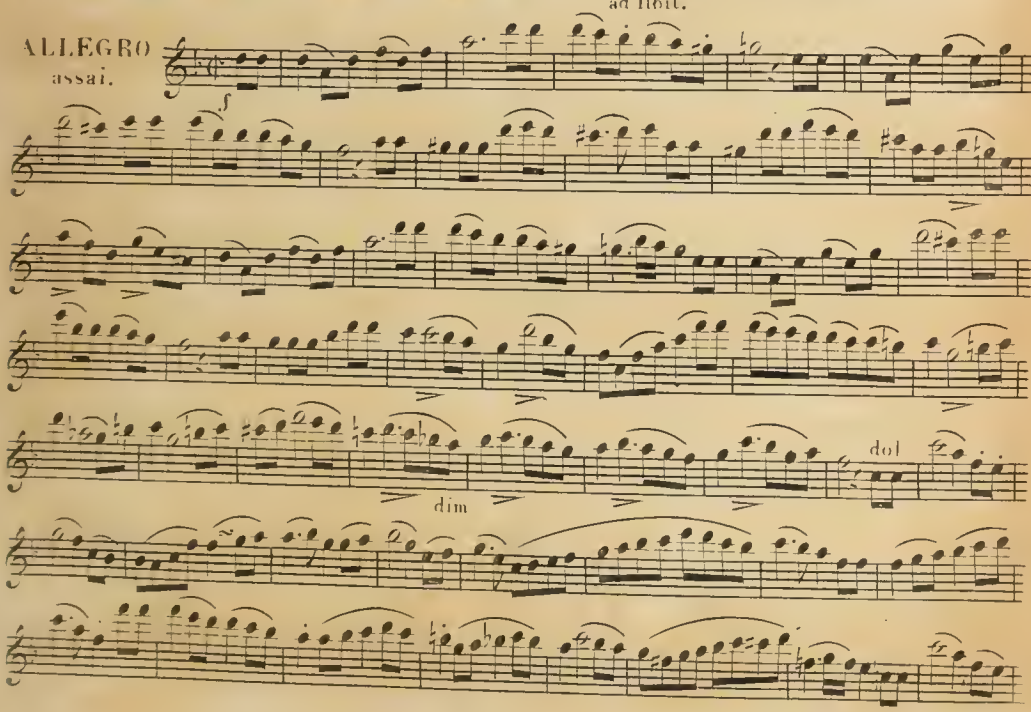
à Leipsic

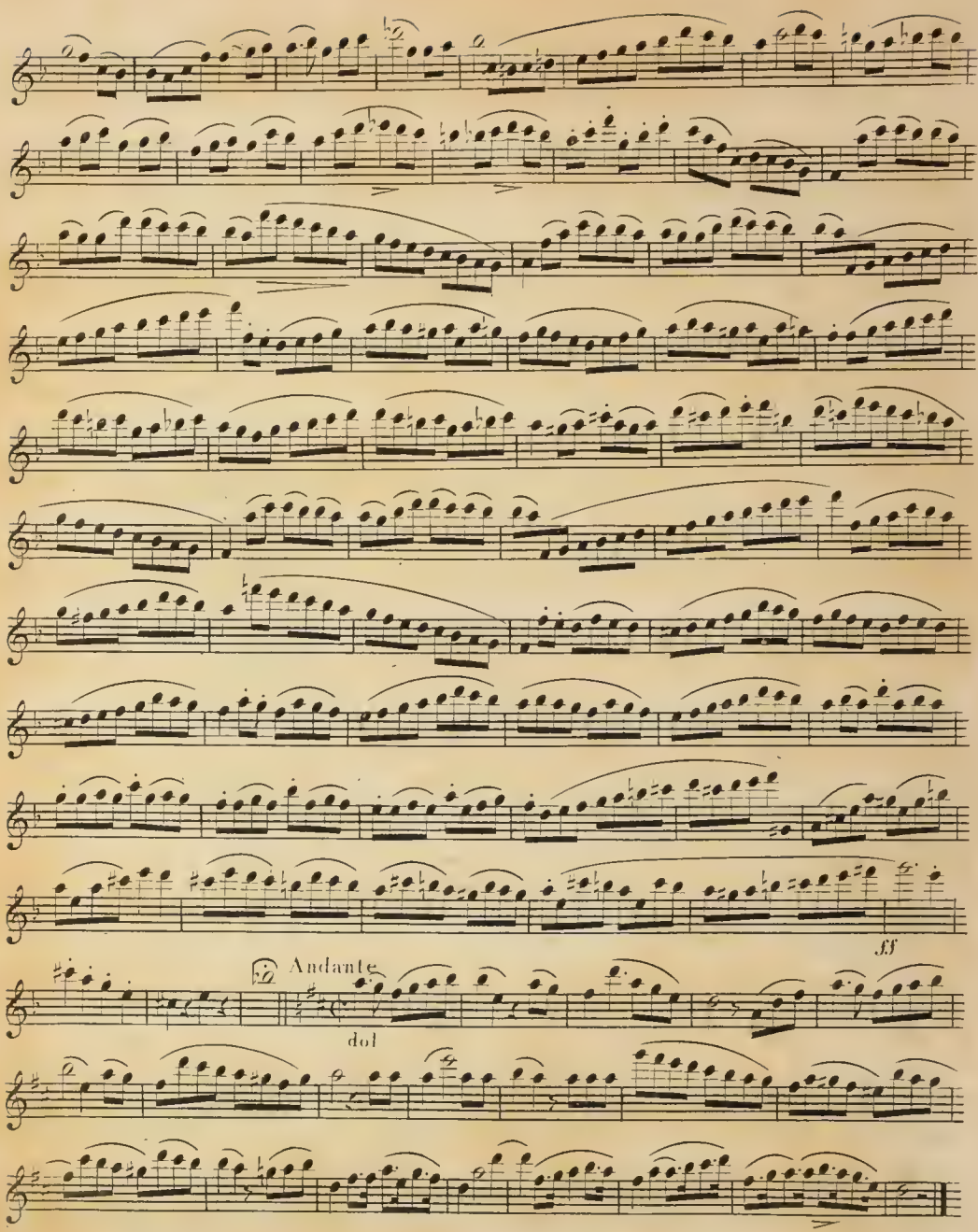
Chez Breitkopf & Härtel.

FANTAISIE 3.

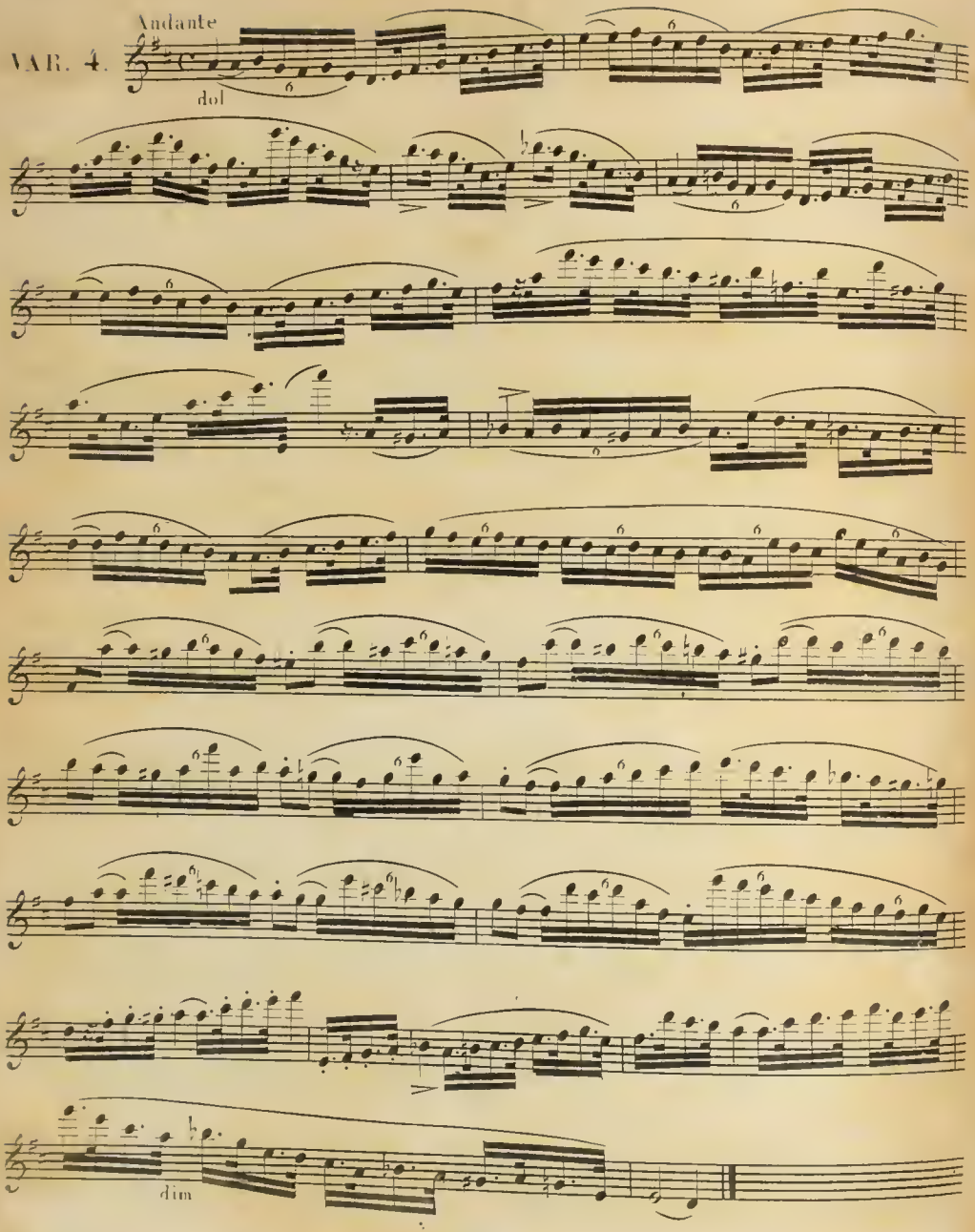


ALLEGRO
assai.

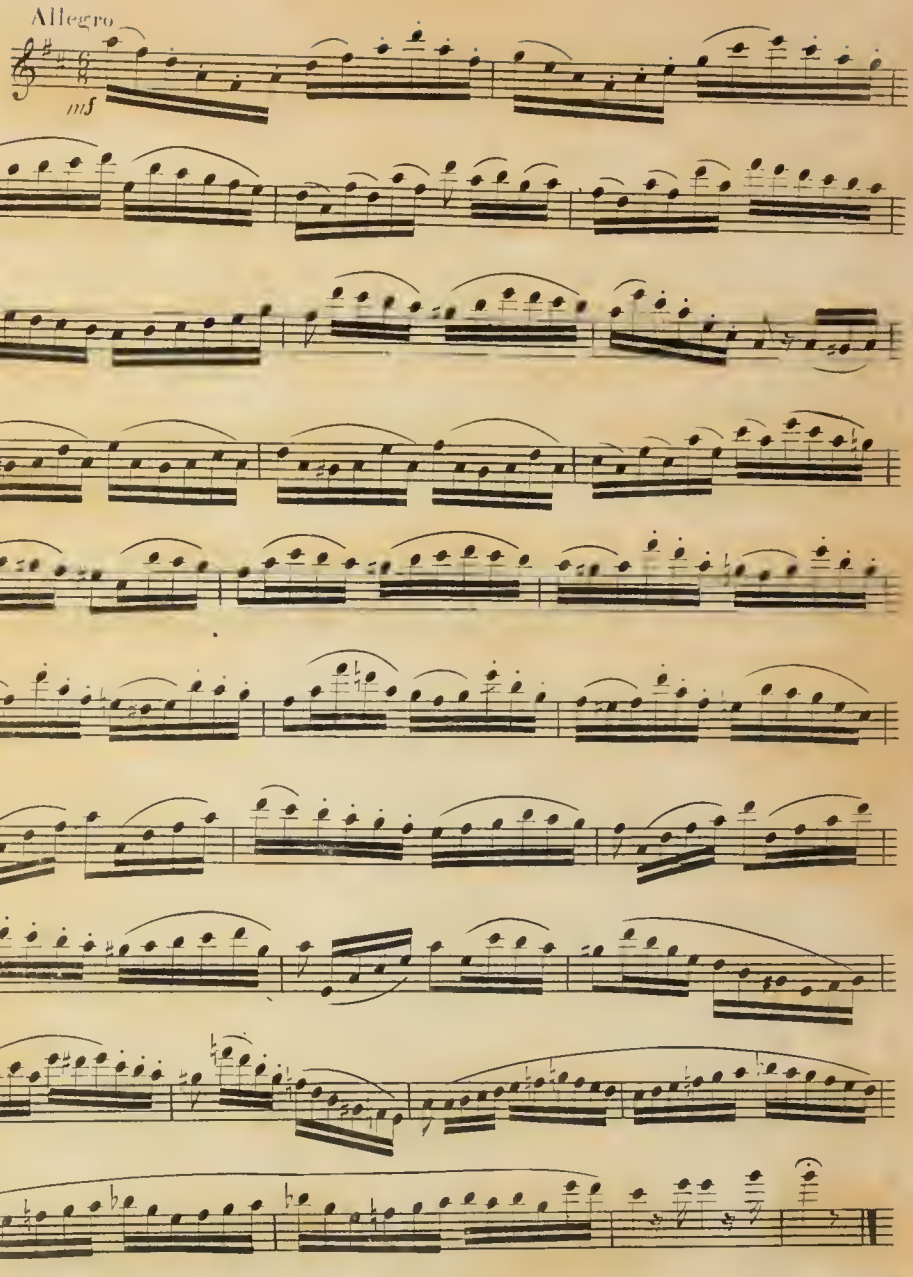


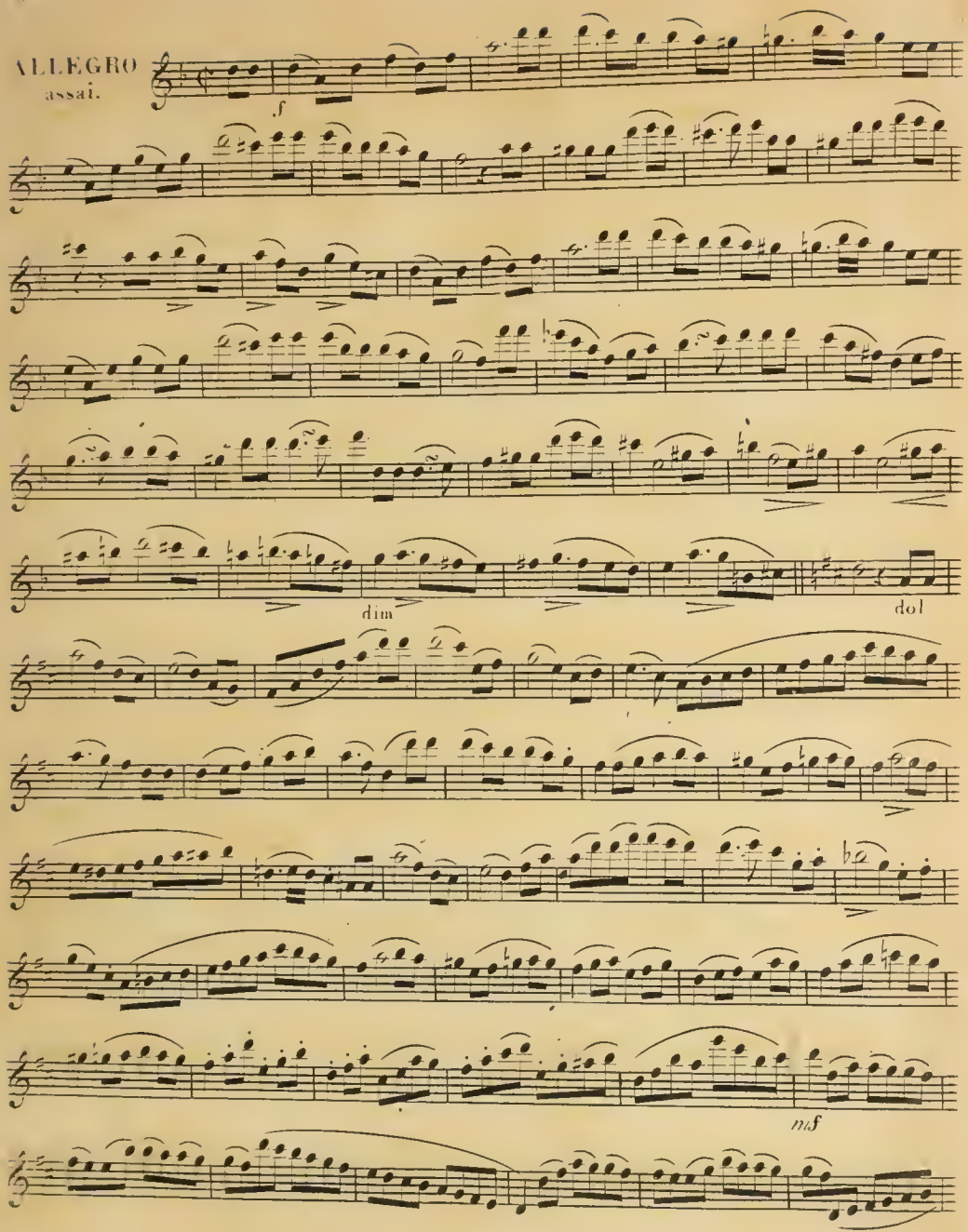

ff
Andante
dol

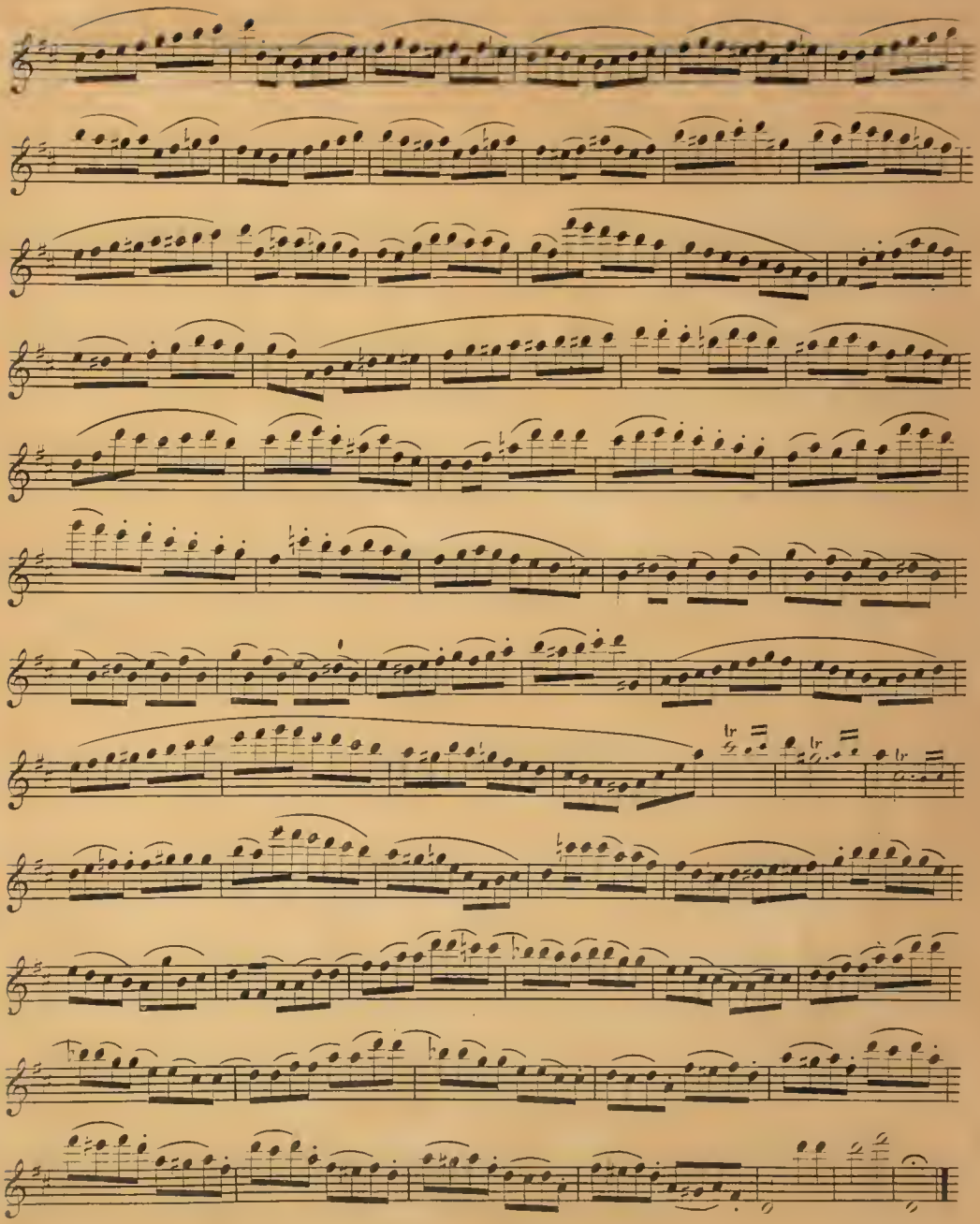
VAR. 4.



VAR. 5.




ALLEGRO
assai.
f
dim
dol
mf


Fine